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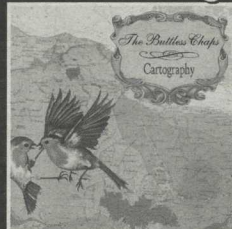


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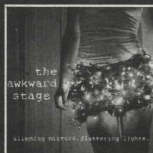
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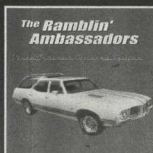
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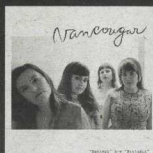
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# Discorder

## november • 2008

### magazine

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Projects in Edmonton.  
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## Editor's Note + A Letter

Hey guys:

Love your newspaper, been reading it for a while now!

I would love to see more interviews with the bands from the Emergency Room and that scene. Nu Sense, the Mutators or Twin Crystals maybe?

Thanks and keep up the good work!  
-Elijah Albright

Those of you who agree with Elijah will probably be interested in looking at the interview with Gang Violence on page 18.

We haven't covered Nu Sense, the Mutators and Twin Crystals due more to circumstances than any dislike for the bands.

The Emergency Room, though, has been a touchy subject for us in the media. We haven't really wanted to report on it too explicitly as we don't want it to be shut down. Same goes for some of those other fun venues that occasionally show up in Real Live Action or grace our calendar, but are only semi-legal at best.

Reporting on that scene draws attention to it, which is good for any bands who are hoping to make money. People who know about those places will pay to see them, but their 7's, etc.

The downside is that as Gang Violence drummer Bobby Siadat points out in the interview the more everyone talks about places like the Emergency Room the more likely these places are to be shut down.

However, at a certain point a venue, such as the Emergency Room, has existed for so long that it is in the public eye enough that it is an elephant in the room. Obviously, some police and city workers know about its existence. They have been sensible enough to turn a blind eye. Looking the other way will only work for so long and at a certain point the city needs to start working towards legitimizing those who are using and running places like

the Emergency Room.

As Siadat also points out, though the scene doesn't die with the loss of a venue. More and more musicians that I have been talking to have been crediting the tough venue situation in Vancouver with the strong music community that has built up around underground venues in Vancouver. Art and culture often benefit creatively from being on the fringes of society. Those at the edges see things and think in ways that those in more comfortable situations do not, allowing them to incorporate new ideas into music and art.

On the other side of things there has been a lot of talk in both mayoral campaigns of the benefits of creating a vibrant cultural scene in Vancouver and it seems at least possible that upon election our new mayor may extend an olive branch to Vancouver's beleaguered scene, though what form that comes in will remain to be seen. City hall is the place that most decisions about Vancouver's venues are decided.

This is good and bad. If it becomes easier to run venues in Vancouver, the need for places like the Emergency Room will diminish and the brilliant scene it has fostered around it will gradually fade into memory. That's the downside.

What I think outweighs this, though, is the benefits Vancouver will get from having a diversity of choice for bands to play at legally. They won't have to work as hard to find somewhere to play, but easy venues will mean more bands and that will mean bands will have to work just as hard to get a step above the competition. As it still remains uncertain whether anything will come of the campaign posturing, I am speaking to soon, but if Vancouver's music community is asked to work with "the Man," it's not the end of the world.

Cheers,

Jordie Yow



## DISCORDER SEEKS FEATURES WRITERS AND ILLUSTRATORS!

**A**re you a writer who happens to be hopelessly long-winded? Or do you have some ideas that won't be contained within the typical review that make up the majority of music magazine articles?

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If you're keen, we welcome pitches, submissions and efforts to make contact, both timid and bold.

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# Film Stripped

High (School) Fidelity: Nick and Norah's Infinite Playlist

by Bryce Dunn

We start this column the same way we ended the previous month's—with local lads **Defektors**. No sooner had I sung their praises last issue than they delivered another knockout punch, this time with even more emphasis on getting folks on the floor to shake what their mamas gave them. "No To The Nite" and "Torn To Pieces" both ride rollercoaster bass riffs, staccato-punching guitar licks and ragged but right drumming. It seems no other band can seamlessly draw from a number of genres and make it look so easy. This is beat-punk-garage-art-rock at its best.

The **Nodzzz** debut dared to be not only a front runner for top spot on the turntable hit parade, but also a good candidate for a musical guest spot on cool children's cartoon show **Yo Gabba Gabba** with two songs of cartoonish pop fun in the songs "I Don't Wanna (Smoke Marijauna)" and "We Are The Only Animals". Think **Modern Lovers'** off-kilter rock-and-roll melodies infused with the **Dead Milkmen's** lyrically-witty punk pop and you're off to good start. These San Franciscans are on to something, but must sleep too long: they've apparently released more material hot on the heels of this record.

**World War IX** somehow stepped out of their homemade time machine and into a futuristic apocalypse where simple sloppy punk rock is the weapon of choice for fighting their enemies: religion ("Jesus Freaks"), dodgy drug dealers ("Treasure Hunt") and nutty alcoholic neighbours ("Portrait Of Sobriety"). Fans of early **Queers**, the **Nobodys** and the **Angry Samoans** will surely dig what these Brooklyn bruisers are laying down. It comes in a cool hand-printed brown-paper-bag sleeve so after spinning your wax, you can hit the bricks with refreshments safely hidden away as you patrol your post-apocalyptic neighbourhood.

Lastly, a foursome from neighbouring Norfolk, Virginia, the **Villains** (not the most original name in the world and not the Vancouver ska outfit) played some mighty fine power-pop/punk in the vein of their peers, such as **Gentleman Jesse**, or their predecessors, the **Real Kids**. The A-side "Villain" is a great mid-tempo rocker, with some gritty guitar leads, while the B-side "Favorite Song" sped along at a plucky pace and reminisced about their reckless days as youths with nothing to do and nowhere to go. **Devil Dogs** fans take note: Steve Baize is on guitar and vocal duties so any self-respecting fan of that legendary band should be checking this out.

by Daniel Fumano

Nick and Norah's *Infinite Playlist* is a cute, fun and overall forgettable film from director Peter Sollett. Based on the novel of the same name by David Levithan and Rachel Cohn, it's a rom-com for the indie crowd, set in the seedy late-night rock clubs of lower Manhattan and Brooklyn. Its soundtrack features a number of Pitchfork-approved bands (whose names, interestingly enough, appear during the opening credits, as though they were cast members).

The film follows a group of young people on one epic Friday night on the town. Michael Cera plays Nick—a nervous, awkward, clever and ultimately endearing character that is like nothing you've seen him play before. That is, unless you've ever seen Michael Cera appear in anything ever.

Nick is a member of a queercore band called the Jerk Offs, of which he is the bassist and only hetero member. He's heartbroken over the loss of his girlfriend, Tris (the Lolita-esque Alexis Dziena), but his bandmates convince him to get out of the house for a gig in the city.

Over the course of the night, Nick

meets Norah (Kat Jennings), a classmate of Tris who secretly cherishes Nick's lovingly prepared mix CDs that Tris carelessly discards. To Norah, this seems to be more important than anything else about Nick. They even share a favourite band: a fictional underground group with the unfortunate name *Where's Fluffy?*, and they spend a large part of the night trying to find the location of a secret gig the band is playing.

Much like the ostensibly super-cool band Nick and Norah chase throughout the film, *Infinite Playlist* is fluffy. It often pushes the boundaries of believability and sometimes the plot contrivances reach the level of straight-up silly. Still, it's hard to say if any teenage romantic comedies achieve (or even try for) any kind of realism.

*Infinite Playlist* is a fun ride through New York City. Filming on location in Manhattan and Brooklyn, Sollett makes a loving document of the streets in the City That Never Sleeps, complete with familiar landmarks such as the Bowery Ballroom, Gray's Papaya, Katz's Deli and of course, Williamsburg, a neighbourhood that has become synonymous

with the hipster demographic that the movie targets.

Music is central to the entire film, in more than its great soundtrack (which features *Band of Horses*, the *National*, and a great previously-unreleased song from *Vampire Weekend*), its equally great (if underused) score by Devo's Mark Mothersbaugh, and some fun (but brief) cameos from musicians like *Devendra Banhart* and *Bishop Allen*. Music is the main love in the lives of the two main characters, and it's the driving force behind most of the action in the film.

In the end, *Infinite Playlist* plays out something like *When Emo Harry Met Indie Sally* or maybe *High (School) Fidelity*. The film, like the hipster kids in it, is sometimes too concerned with being cool. But it's also very likeable and genuinely funny. A music lover could do a lot worse for a fun date flick.



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# Textually Active

THE BEST MUSIC WRITING OF 2008

by Andy Hudson

Aspiring *Spin*, *Wire* and *Discorder* writers will want to crib the original writing in this 32-story anthology, poaching from music critics like Brandon Perkins, whose "Wu-Tang: Widdling Down Infinity" prophesies the demise of the Wu-Tang Clan in the style of the *I-Ching*.

But for anyone curious about music, flipping through Daphne Carr's *Best Music Writing* series offers a wide and considerable take on the music playing outside your headphones.

Sliding "American" into this collection's title might be more forthcoming—all the stories come from American media. Big city dailies and mainstays like *Slate*, *The New Yorker* and *Oxford American* get multiple entries in, but upstarts *Eaves of As* and the obscure *Broward-Palm Beach New Times* get a word in, too.

Despite its US base, some of the best reports in this collection come from abroad. In "We Sing Everything: We Have Nothing Else," Eric Pape exposes payola and Western Union ads in the lyrics of the Congo's Kinshasa pop scene. Reporting from Oslo, J. Bennett tracks Dimmu Borgir's rise to commercial success from the church-burning black metal underground. In Scandinavia, we learn with Bennett that "there's only one true black metal fan, and he lives on the edge of a cold lake on a cold mountain in the middle of Norway just moaning to himself."

Extra play is given to race in this 2008 edition, which is fitting given that the year's most talked-about column was Sasha Frere-Jones' lament on how indie rock has gotten too white. The collection's first entry is Carl Wilson's thoughtful "The Trouble With Indie Rock: It's Not Just Race. It's Class," an article which guest-editor Nelson George coyly introduces as a "pimp slap" to Frere-Jones' article.

Themes of race and class also reflect George's personal interest. A long-time columnist at *Billboard* and *The Village Voice*, the two books he uses as his guiding lights are Leroy James' *Blues People*, "a polemic about jazz, race and politics" and Greil Marcus' *Mystery Train*, which talks up American history, class and rock.

Along with these more poignant themes, it appears that Gen-X journalists are not done writing breathless stories about Internet tastemakers like Pitchfork, MySpace and Elbo.ws.

But, aside from the reporters' occasional tinge of envy for younger, post-Web readers who never scraped together demo tapes or 50-issue zines, it's exciting to see them trace the network of your online piracy on paper.

In his introduction, George lays out a three-part scheme to what this book and music journalism are generally about: profiling artists, giving context to music trends and digging up whatever

noteworthy music history forges.

As ordering principles go, George's are solid but boilerplate. *Best Music Writing* would not provoke the way it does without his editorial collage. He nuzzles a think-piece on Britney Spears beside the tour diary of Phoenix punks NunZilla. He chases down a piece on Louis Armstrong with "On Lynrd Skynyrd and the White Trash Thing."

Reading *Best Music Writing* has the same effect as a bracing mix tape, where Can follows Prince who follows Melt Banana. Which is to say, it might get you thinking wider.

by

## Local Musicians Pay Tribute to Mike Gurr

by Daniel Fimano

Photo by Adam P. W. Smith

In late September, many people throughout Vancouver and B.C. were shocked by the sad news that the local rock band the Hotel Lobbyists were involved in a serious road accident, just days before completing their first cross-Canada tour. They were headed west-bound to Calgary from Winnipeg in the early hours of Sept. 25 when their van flipped on the Trans-Canada Highway east of Brandon, Manitoba.

Tragically, Lobbyists drummer Mike Gurr was killed in the crash. He was 26 years old.

Singer James Wood was thrown from the vehicle and badly injured, placing him in a Winnipeg hospital for several weeks, while bassist Jordie Dammet and guitarist Jordan Isaacs escaped without serious injury, as did the driver.

In addition to being a talented drummer, Gurr was a highly-regarded and well-loved member of the local music community. His friends in the Vancouver music scene were devastated by the news, and responded by coming together for a fundraiser and memorial for him. On Oct. 16, a large crowd came out to Pub 340 for A Night of Music in Mike's Honour, which featured performances by a number of the Hotel Lobbyists' friends, including the Smokes, the Stumblers Inn, No Horses, The Manipulators, Shiloh Lindsay, Earlstown Winter, and Cadaver Dogs, as well as Mike's actual, local singer-songwriter Babe Gurr.

On the night, Pub 340 was packed with a friendly crowd (and more than a few Hotel Lobbyists t-shirts). In addition to being a memorial, the night was also a fundraiser. All proceeds from the cover charge went towards helping the Gurr family with funeral costs, as well as assisting Wood and his family during his recovery. There was a silent donation box, and raffle draws with prize packages donated by local businesses, musicians and record labels.

The event was organized by Ryan Hoben, lead singer of local rockers the Smokes (who also performed). Hoben, better known to his friends as Wally, made it clear how much he and the rest of the performing musicians care about Gurr, Wood and the Hotel Lobbyists. "The night has been a great success so far. We all love both of those guys," said Wally. "Mike and James are just the two best guys."

According to Hoben, it wasn't difficult to get the performers to help out—the Lobbyists are so well-loved around town that their

friends were eager to help. In fact, other friends who were out of town sent their love and wished they could be there. In between acts, a note was read out on stage from Becky Black and Maya Miller, the local blues-rock duo known as the Pack AD. The girls had performed with the Hotel Lobbyists for the first part of their tour, playing several Eastern Canadian dates together. Expressing their wish to be in Vancouver for the night, Maya and Becky's note announced "We miss Mike. And we worry about James."

For his part, Wood has been making slow but encouraging progress in the hospital in Winnipeg, where he has been joined by some family members, including his wife, Kim. A trust fund has been set up for anyone wishing to contribute to Wood and his recovery and donations can be made at any Royal Bank, through Transit #3160, marked "Attention: Sue Gibson."

Wood, along with his longtime friend, Gurr, grew up on Vancouver Island, and in 26 short years, Gurr accomplished enough to fill a much longer lifetime. He was a stand-out athlete, playing rugby and football in high school, then going on to play college football at Capilano College in Quebec. He was also an active film-maker, and studied film at Capilano College in North Vancouver. Though he struggled with altitude sickness, he suffered through it to climb Mount Kilimanjaro to raise money for diabetics.

Backed by Gurr's always-impressive work on the drums, the Hotel Lobbyists were an awesome live experience, which got better with each and every performance over the last couple of years. Anyone lucky enough to meet Mike and share a beer with him after one of the Lobbyists' shows will invariably remember his smile and his genuine amiability.

In the many shows of respect for Gurr appearing online, in the media, and at memorial events like A Night of Music in Mike's Honour, friends and family have paid tribute to his good nature, his larger-than-life personality and his talent. The profound response to this tragedy has made it clear how deeply and dearly Gurr will be missed.

A second fundraiser for members of the Hotel Lobbyists will be at the Biltmore on Nov. 21. The lineup features the Pack AD, Swan, Ford Pier, the Beladams, CC Voltage, the Luna Riot, the Hawaiian Bibles and Valerie Graham.

by



# How Many Art Projects Can You Fit in a Minivan?

## *Collapsing Opposites and Bible Belts Tour Projects*

Laura Hatfield, Ryan McCormick, Jarrett Samson, Alison Theriault, and Chris-A-Riffic recently traveled across Canada. While their bands—*Collapsing Opposites* and *Bible Belts*—rock-and-rolled 23 times in 19 different cities, they were excited to be providing more than just a musical show for passive audiences. Their goal? To present a wide range of art projects which would provoke thought and encourage involvement, transforming audiences into participants in a vast nexus of interactions, sights and sounds. At each of their shows, a clown named *Dr. Storey* (played by Theriault) would appear, surveying audience members with questions while gathering their art and ephemera to form a collection for *Whose Museum*. Meanwhile, *Four on the Floor Projects* had three visual artists to join the bands on stage by placing their artwork on the drum kit. The following are some results of these collaborative efforts.

VDY

## Dr. Storey's Preliminary Report

The study consisted of two main methods by which data was collected: the solicitation of art objects from the audience to be included in *Whose Museum*, and forms filled out by the audience regarding the object submitted. Results were gathered from a variety of sites across Canada, reaching as far as Quebec. The focus was on the demographic commonly referred to as the "Indie Rock" community; however, selection of sites was sufficiently varied (houses, bars, art galleries, backyards, etc.) to gather a diverse sample from the community. What is most exciting about the data so far is that it appears to contradict a widely held assumption about this overly hyped but poorly understood community: namely, that its members are uniformly early and withdrawn. Rather, when approached gently and with a proposition that arouses interest, they can be quite agreeable and enthusiastic, or even downright excitable—of course, these are only preliminary hypotheses.



Supplies offered to participants to make something for the museum



An installation of various *Whose Museum* submissions at a house show in Montreal

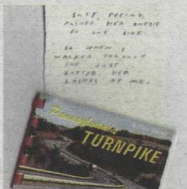
## Whose Museum

*Whose Museum* is a non-exclusionary project that invites you to contribute your art and cool stuff to be included in its collection. All submissions are welcome, including but not limited to images, objects, performances and other works. Each piece acquired is cared for professionally; related records are created in a database; and works are exhibited and disseminated to the public. Over the course of the cross-Canada tour, the *Whose Collection of Art* received over 200 submissions, a number which continues to grow. If you are interested in contributing something, visit: [www.whosemuseum.org](http://www.whosemuseum.org).

Here are a few favourite submissions from the road.



with Bill Gace





## Four on The Floor Projects



A few responses to the question:

Everytime I see you guys  
play it somehow gets better  
and **BETTER!**

*From Tessa H*

**WICED**

Sorry for the  
shitty fun at.

ps for sand great

\*Jagradroids - ~~some~~  
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\*Pier Folk  
Should change their name

*Four on the Floor Projects* is a collaborative affair between visual artists and musicians that takes the form of art exhibitions hosted on a drum kit used during live performances with bands. For the current exhibition, three artists were invited to send their work across Canada:

*Avery Nabata's* *Light Shakes* straps on an archival cassette case full of light-emitting diodes flashing a lo-fi light show, occasionally flickering to the beat of the music.

*Melissa Cartwright's* custom designed shoes, *Left, Right, Left*, offer the drums enough autonomy to run rampant in the night. One of the shoes actually disappeared in Edmonton, and was later found by Winnipeg band Mahogany Frog who brought the shoe to Saskatoon so it could be reunited with its mate.

*Rebecca LaMarre's* *What Do You Think of the Band?* teases the audience out of a potential slumber by means of a relational text piece, giving the viewer the last word. Viewers were encouraged to write and submit feedback in an envelope found at the merch table.

For more information visit [www.fouronthefloorprojects.blogspot.com](http://www.fouronthefloorprojects.blogspot.com).



Vancouver New Music presents

*Diamanda Galás*

*Let's not chat about despair*

29 November 2008 — 8 pm  
St. Andrew's-Wesley Church  
Burrard & Nelson

Her artistry is inimitably bold, impossibly masterful.  
No one else will go where she goes vocally.  
Or maybe it's simply that no one else can.

— Megan Milks, [poppmatters.com](http://poppmatters.com)

Tickets \$35/\$28 at Tickets Tonight  
([www.ticketstonight.ca](http://www.ticketstonight.ca), 604.684.2787),  
Zulu, Scratch and at the door



VANCOUVER NEW MUSIC

Part of Art & Activism: World AIDS Day  
[www.newmusic.org](http://www.newmusic.org) photo by Austin Young



# Rockstar Menu

Those of you who have paid a visit to your local Denny's after a show may have noticed their all new *Late Night Rockstar Menu*. Not satisfied with knowing what Denny's rock stars eat at night, Disorder asked a number of local acts what they eat after a gig. The answers were varied, but we have done our best to modify their description into something you will be able to order from *Chez Disorder*, just as soon as we establish our restaurant.

Illustrations by Louise Reimer

Text by the bands, edited by Jordie Yow



## The Pack AD's Tour Imports:

### The Overpriced London Experience

Straight from London just after a show played to a bunch of British people who have very tight jeans and far more money than the Pack AD (and probably you as well). Enjoy, fresh from Stansbury's, a \$3,000 cheese and pickle sandwich, but you'll have to split it.

### The French-Canadian Health Risk

Food from immediately after playing a show in Montreal filled by some of the best looking people the Pack AD have ever seen. They'll bring you leftover poutine from hours before that's been sitting in the back of their van. It tastes good, but we hope you don't get some kind of food poisoning.

## Dim Sum Under A Streetlight

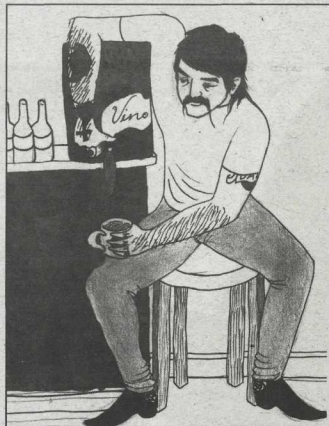
(Only available in the summer)

Streetlight recommends you play stickball on a Friday nights within bike riding distance of the Chinatown Night Market. You'll have to wait until after the game to get your meal, but it's not far. After enjoying the Dim Sum dishes purchased from stalls, you can peruse the pirated DVDs, ninja swords and padded bras, to enhance your dining experience.

## The D.O.A. Late Night Rider

### Comes with all of the following:

- A steak sandwich (black and blue)
- An insanely hot, authentic Mexican taco (chicken)
- Grilled cheese sandwiches
- Boxed red wine (neither brand nor quality are important)
- A cooler full of Newcastle Brown Ale
- Johnny Cash's greatest hits on the juke box (turned up extra loud)
- A steaming hot cup of Turkish coffee with a shot of Wiser's Whiskey

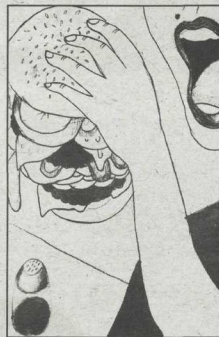


## Empty Love's Cat Burrito

Empty Love's cat will go to Budgies and fetch you a Henry. She's really lazy though, so it takes till about 3 a.m. for her to bring it back. A soggy, six hour old Budgies burrito is still better than the shit they have at Denny's.

## A Late Night Snack for When You Are 1/2 Alive

Sausages with butter.



## The GR8-2000est Sugar High Ever

This meal starts off with a big bag of Sour Patch Kids that you can eat until your face goes numb. Lick the bag clean and get a couple slices of dollar pizza. You can totally double-decker that shit! Like they do in Brooklyn or something.

## Dinner for Three (Members of the Choir Practice)

Comes with all of the following:

### Keith Moon Over Beyonce:

A dirty mix of scrambled eggs, and broken yolks smothered over organic free-range home-smoked ham.

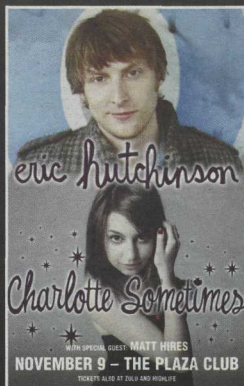
### Give-Me-A-Bloody-Salad Salad:

A tall glass of vodka in ice, with a splash of tomato juice, two lemons, a pickled carrot and an olive.

### The Black Mountain:

Sizzling blood pudding, kippers, tattie (potato) scones and a side of brown sauce.

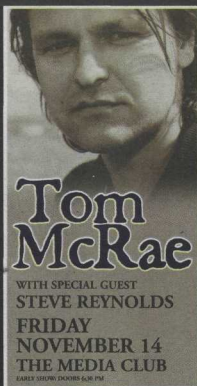




**eric hutchinson**  
**Charlotte Sometimes**  
with special guest: **MATT HIRES**  
**NOVEMBER 9 - THE PLAZA CLUB**  
TICKETS ALSO AT ZULU AND HIGHLIFE



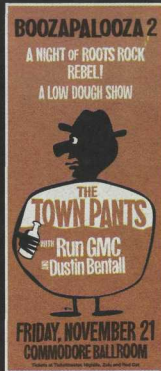
**TWO HOUR TRAFFIC**  
**HEY ROSETTA! THE DANKS**  
**FRIDAY NOVEMBER 14** **Billmore** CABARET  
TICKETS ALSO AT HIGHLIFE, ZULU, AND RED CAT  
www.twohourtraffic.com www.heyrosetta.com www.thedanks.com



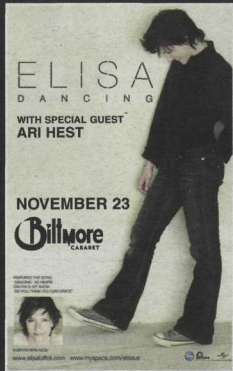
**Tom McRae**  
WITH SPECIAL GUEST **STEVE REYNOLDS**  
**FRIDAY NOVEMBER 14**  
**THE MEDIA CLUB**  
EARLY SHOW: DOORS 6PM



Scrape Records' 11th Anniversary Show  
Featuring  
**ICED EARTH**  
with guests  
**EARLYMAN**  
**MAGNUS RISING**  
**OVER THE HILLS**  
**November 19**  
**Commodore Ballroom**  
Tickets also at Scrape  
www.icedearth.com



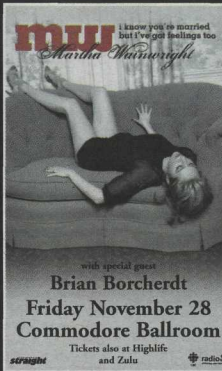
**BOOZAPALOOZA 2**  
A NIGHT OF ROOTS ROCK REBEL  
A LOW DOUGH SHOW  
**THE TOWN PANTS**  
with **Run GMC** and **Dustin Bental**  
**FRIDAY, NOVEMBER 21**  
**COMMODORE BALLROOM**



**ELISA**  
DANCING  
WITH SPECIAL GUEST **ARI HEST**  
**NOVEMBER 23**  
**Billmore** CABARET



**THE HERBALISER**  
WITH SPECIAL GUESTS **GRAND ANALOG** and **MAT THE ALIEN**  
**NOVEMBER 27**  
**COMMODORE BALLROOM**  
TICKETS ALSO AT ZULU, HIGHLIFE, AND RED CAT  
www.theherbaliser.com



**Miu Miu**  
with special guest  
**Brian Borcherdt**  
**Friday November 28**  
**Commodore Ballroom**  
Tickets also at Highlife and Zulu



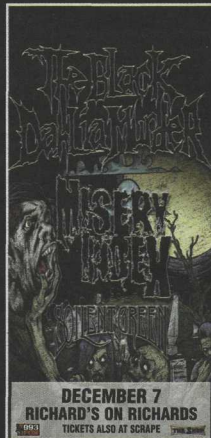
**Ultra Deadworld**  
**WORLD TOUR**  
**DECEMBER 19**  
**CROATIAN CULTURAL CENTRE**  
TICKETS ALSO AT SCRAPE



**THE SISTERS OF MERCY**  
The Vincent Black Shadow  
**NOVEMBER 24**  
**COMMODORE BALLROOM**



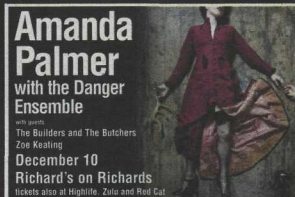
**Priestess**  
**3 Inches of Blood**  
**BLISS**  
**FLASH**  
**SATURDAY NOVEMBER 29**  
**COMMODORE BALLROOM**  
TICKETS ALSO AT SCRAPE AND ZULU



**THE BLACK DAHLIA**  
**THE SERVANT**  
**DECEMBER 7**  
**RICHARD'S ON RICHARDS**  
TICKETS ALSO AT SCRAPE



**Tribe of No Fear**  
**SATIRCON SEPTICESH**  
**FEBRUARY 2**  
**COMMODORE BALLROOM**  
TICKETS ALSO AT SCRAPE



**Amanda Palmer**  
with the **Danger Ensemble**  
with guest **The Builders and The Butchers**  
**Zoe Keating**  
**December 10**  
**Richard's on Richards**  
tickets also at Highlife, Zulu and Red Cat

HOLLY GOLIGHTLY NOVEMBER 25 | THE BILTMORE CABARET • JAY BRANNAN NOVEMBER 20 | THE BILTMORE CABARET • CRYSTAL METHOD DECEMBER 4 | CELEBRITIES



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ticketmaster 604-280-4444







# Piper Davis

## *Goes to Spain to Get Schooled*

by Becky Sandler  
Photos by Gerald Deo

Blending genres to create uniquely beat driven, breathy, funky songs is what makes the music of Piper Davis stand out. In Spain at the Red Bull Music Academy, she is developing her craft in hopes of making Vancouver stand out.

Each fall, the Red Bull Music Academy gathers 60 participants and 40 lecturers in a major city for two sessions of lectures, performances, recording and networking. In its tenth year, the academy is taking place in Barcelona, and Davis is there representing Canada. On the suggestion of friends in the electronica community, Davis filled out the 15-page application in March and sent it in to compete with thousands of other musicians from around the world. Traditionally, the academy has attracted mostly DJs and electronic musicians, but as Davis explains herself as "more of a crossover sort of person," she was a clear candidate for the expansion of the program. Davis' acceptance in August excited her, but she still had no idea what to expect.

"It seems kind of sketchy and disorganized, but I can see that it is kind of on purpose," she says.

Calling from her hotel room at 1 a.m., Davis details the experience of her first week in Barcelona.

"It's kind of like a crash course in what surrounds music if you are doing it as a job and so it's been kind of hectic and crazy," she says. Each day, participants attend two lectures, visit the recording studio and perform at night.

"I haven't been like this since I was 15 and raving all the time," Davis jokes.

The lessons vary as lecturers are given the freedom to tailor their time in the classroom to their expertise. Davis speaks excitedly of watching prolific reggae producers Sly & Robbie make beats. She is also happy to learn to use the *reacTable*, an electronic instrument played by moving cubes on top of a glowing table.

Simply being exposed to new music has affected Davis the most. The songs of Mexican lecturer and musician Natalia Lafourcade, a Latin Grammy award winner, have motivated Davis to think more consciously about her songwriting.

"I get so caught up in making beats because it is just fun just making beats," she says. "I think I am going to pick up my guitar when I get home."

The other participants have inspired Davis to think more about the production side of music.

"I don't really care that much about sound quality, I don't really care about those kind of things," she explains. "I'm listening to these people who have really, really amazing technical skills... and just hearing the difference and it's making me consider paying a little bit more attention."

Collaborations are encouraged in the recording studios and Davis is looking forward to getting more involved in the second week.

"I am mostly thinking about just doing vocals over other people's tracks while I'm here because I figure that is the best way for me to collaborate with people and I have the opportunity now, obviously, to get really good vocal recordings."

The recordings made at the academy are available on the Red Bull Music Academy website and each participant receives a CD of the final products at the end of the session.

The memories of the session are also preserved in the media coverage given to the academy.

"I didn't realize it was such a big deal," mentions Davis, as she describes being taken to meet the press in Toronto on her way to Barcelona and being filmed for a piece on *MuchMusic*. "I'm not a huge spotlight-y person. I like performing, but it has been a big huge adjustment to be in front of cameras all the time."

Yet the media can provide opportunities for learning. "One person said that too many of my songs were the same kind of tempo songs," notes Davis about a review of her opening turn for Dragonette last March, a comment she says helped her improve her live performance. However, she is skeptical about the impact media makes on the promotion of music. Davis mused that readers don't often take the next step after being introduced to a musician by a media piece.

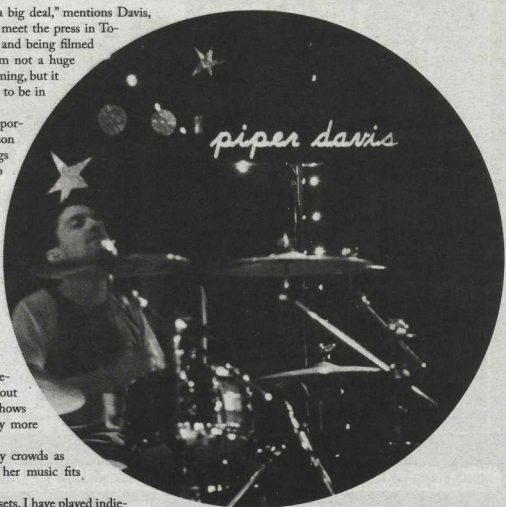
"Maybe it will turn into something, but I'm not thinking about it," she says. "I think playing shows and word of mouth is probably more effective."

Thus, Davis plays to as many crowds as possible, trying to find where her music fits best.

"I have played in between DJ sets, I have played indie-

feeling shows and now I am trying the hip-hop thing," she says. "I played this one show at the Chapel, where there's a stage; I think having a stage for some reason makes a big difference."

With the connections she has made, Davis has an opportunity to grow her music and her audience. Although she has no Vancouver shows scheduled at the moment, you can listen to her music on Myspace or find a copy of the EP she put out this summer. Keep your ears tuned to Piper Davis; she is only getting better.







# THE SUMNER BROTHERS



Photos and Text by David Stenema

The Sumner Brothers are a family affair. The iconic image the brothers use as a logo—a man bent over his guitar with a cigarette and centre hair part—is an old photograph of one of their grandfathers, a jazz musician who had the misfortune of playing during the dying days of the jazz movement.

Their tribute to a generation past doesn't end with a photograph. Jumping out as the first track on their sophomore self-titled album, "Both Back" is a song of pain, anger and frustrated longing for two deceased grandfathers.

"Yeah I know it's too late, everything I love is gonna be taken away" is the song's bitter refrain.

Fatalism. Hopeful fatalism. There is a light that shines through this music despite its sombre elements. The roots-country approach may sound like the ballads of a Virginian porch-step, but these guys are from Vancouver. Flannel shirts take on additional warmth when paired with a Sumner Brothers tune.

Phill Saylor Wisor of the Shiftless Rounders—who opened the Sumner Brothers' CD release show on Sept. 19—found a certain spirituality to the Sumner Brothers beginnings. The Old Man of the Mountain, a New Hampshire rock formation in the face of a man, collapsed mere months before the death

of Johnny Cash. This was during the time Bob and Brian Sumner began playing music together. "[The Old Man and Cash] left their vessels and came and found Bob and Brian," Wisor said glibly.

Coincidence? Yes. But this idea of transcendence is illustrative of what one might expect from the music of the Sumner Brothers: spiritual but not overtly religious, sombre but not melancholy, reflective but not dwelling and storied but not rambling.

But let's take a step back from the metaphysical. The Sumner Brothers are two guys saddled with student debt. They subsist on the scraps offered up by the dregs of independent music and hope for a government grant on occasion.

This isn't just a hobby. The Sumner Brothers have discovered the need to treat music like work. That you might find their posters from Vancouver to Hope is not accidental. They travel for hours posterfing for their own gigs.

Spending hours on the computer searching for arts grants may be tedious, but when music is a full-time job, it is crucial.

Not to mention the Internet savvy necessary to attract nearly 31,000 MySpace friends.

The Sumner Brothers live to create and their music is brimming with passion. Their production creates a minimalist, open feel much like Galiano Island where the latest full-length, a follow-up to their debut *In The Garage*, was recorded.

The brothers trade vocal duties, each delivering distinct styles that are raspy and broken but controlled and authentic. They also both play guitar, banjo and harmonica. Behind the duo are Mike Ardagh on drums and James Meger on electric and upright bass. Samantha Parton of the Be Good Tanyas also made a guest appearance on the self-titled album playing mandolin.

If their recordings can at times be slightly down-tempo, perhaps even morose, their live show is not. The brothers can sing a soulful ballad and without a moment's hesitation switch gears to make an entire hall dance to an energetic rendition of a Pete Seeger classic. At their CD release, "Pay Me My Money Down" became a foot stompin' sing-a-long.

You can find the Sumner Brothers' latest album at Zulu, Red Cat, and Highlife Records or online at CD Baby.com. You can see them live Nov. 8 at the Railway Club, Nov. 22 at the Crescent Legion in White Rock and Nov. 27 at the Media Club.

by







NOVEMBER



**2** *Harold Sanyake* @ Cobalt  
*Eagles of Death Metal*  
 @ Commodore  
*Command Hand of the Man*  
 @ Westside  
*Larry Oda* @ Western Front  
*Jazz Jesters* @ St. Andrew's-  
 Wesley

**3** Singalong!  
*Hard Rock Miners*  
 @ Railway

**4** Shindig! w/ *Private Eyes*,  
*Hidden Forces* &  
*the Magician* @ Railway

**5** *Stone Down Molasses*  
 @ Railway  
 Fern @ Charles H.  
 Scott Gallery (3 p.m.)

**6** *Channel 3 & 4*  
 @ Sweatshop

**7** *The King Khan and BBQ*  
 Show @ Baltimore  
*Isolated New Wave Showcase*  
 @ No Sense @ Western  
 Black Slips @ Sweatshop  
*The Secret Machines*, 10mm  
 @ Richard's  
*Fake Jazz* @ Western Front

**8** *The Arkwright Stage*, Dylan  
 Thomas @ Baltimore  
 Puma @ Vogue  
*Mad Shakes* @ Pub 540  
*Urus, the Nothing* @  
 Sweatshop

**9** *Up Hub Her*  
 Buddy Guy  
 @ Commodore  
*Rise Against*  
 @ UBC Thunderbird Arena

**10** *Gnar, Kingdom of Sorrow*  
 @ Commodore

**11** *Gang Gang Dance*  
 @ Baltimore  
 Shindig! w/ *The Stereo Three*,  
*Sunday Truckers*, US US US  
 @ Railway

**12** *Land of Talk, Joe Reichmann*  
 @ Media  
*Lucinda Williams* @ Vogue  
*Larissa Loyola (Kellarius)*  
 @ Charles H. Scott (3 p.m.)  
*Cave Singers* @ Richards

**13** *Madaki Martin and Wood*  
 @ Commodore  
*The Luna Riot* @ Railway  
*Sarah Nomi Metzner* @  
 Baltimore  
*Petwell, Ryan McMahon*  
*Quartered* @ Red Room

**14** *The Painted Birds* @ Anza  
*Bel Rios, Hawaiian Bibles*,  
*Wilderness Year* @ Astoria  
*Big John Bates* @ Penthouse

**15** *Guided By Robots*  
 (S.K. Rose) @ Anza  
*Women, Gang Violence*,  
*the Bioplas, Hot Panda*  
 @ D'Metric Studios  
*The Fucking Eagles, the*  
*Manipulators* @ Sweatshop

**16** *Alain Badard Auguste Quintet*  
 @ Cedar (the jazz one)  
*The Stereo Three*,  
*Darkness, the Hit, Run Rio*  
 @ Penthouse

**17** *The Madlax* @ Railway

**18** Shindig! *Semifinal* w/ *Zem*,  
*Riz Funder, Hermit, Fur*  
*the Young Animals*  
 @ Railway

**19** *The Roadside, No Kids*  
 @ Media Club  
*Y. K. K. K. K. K. K. K. K. K.*  
 @ Richards

**20** *Deerhunter, Times New Vi-*  
*king, Burr* @ Richards

**21** *Lady Gaga* @ Richard's  
*N213, Arjia, Shamina*  
*Y. K. K. K. K. K. K. K. K.*  
*Y. K. K. K. K. K. K. K. K.*  
*Y. K. K. K. K. K. K. K. K.*  
 @ Baltimore

**22** *Benecator, Z-Trip*  
 @ Commodore  
*El Guincho No Gold*  
 @ Red Room

**23** *ohG* @ Red Room  
 Kiosk @ Richards

**24** *AIDS Wolf, Skating Pinx*  
 @ Baltimore

**25** *Holy Caliguly* @ Baltimore

**26** *M83, School of Seven Bulls*  
 @ Richards

**27** *Herbaliser* @ Commodore

**28** *Cobalt Party w/ Defectors*,  
*Cheerleader Camp, Golden*  
*Touch, the New Values*  
 @ Cobalt  
*Dead Ghosts, Dylan Thomas*  
 @ Pat's Pub  
*No Sense, Gang Violence, Rob*  
*Mach* @ Astoria

**29** *Priests, 3 Inches Of Blood*,  
*Bison B.C., Flash Lightnin'*  
 @ Commodore

Calendar art by Aisha Davidson



Find more Vancouver shows  
 or post your gigs for free at  
[UQEVENTS.COM](http://UQEVENTS.COM)

Calendar brought to you by:



# CiTR 101.9 FM program guide

You can listen to CiTR online at [www.citr.ca](http://www.citr.ca)

|      | Sunday                      | Monday                               | Tuesday                             | Wednesday                           | Thursday                                | Friday                           | Saturday                                       |      |
|------|-----------------------------|--------------------------------------|-------------------------------------|-------------------------------------|-----------------------------------------|----------------------------------|------------------------------------------------|------|
| 6am  |                             | BBC (News)                           | Pacific Pickin (Roots)              | BBC (News)                          | BBC (News)                              | BBC (News)                       | BBC (News)                                     | 6am  |
| 7    | BBC (News)                  |                                      |                                     |                                     |                                         |                                  |                                                | 7    |
| 8    |                             |                                      | Give em The Boot (World)            | Suburban Jungle (Eclectic)          | End Of The World News (Talk)            | Fill In                          |                                                | 8    |
| 9    | Tana Radio (World)          | Breakfast With The Browns (Eclectic) |                                     |                                     |                                         | Synchronicity (Talk)             | The Saturday Edge (Roots)                      | 9    |
| 10   | Shookta (Talk)              |                                      | Third Time's The Charm (Rock)       | Fill In                             | Sweet And Hot (Jazz)                    | Ska-Ts Scenic Drive (Ska)        |                                                | 10   |
| 11   | Kol Nodedi (World)          | Ground Control (Ecl)                 |                                     |                                     |                                         |                                  |                                                | 11   |
| 12pm |                             | Alt Radio (Talk)                     | Morning After Show (Eclectic)       | Anoise (Noise)                      | Duncans Donuts (Eclectic)               | These Are The Breaks (Hip-hop)   | Generation Anihilation (Punk)                  | 12pm |
| 1    | The Rockers Show (Reggae)   |                                      | Laugh Tracks (Talk)                 | The Green Majority (Talk)           | We All Fall Down (Eclectic)             | The Broadcast (Dance)            | Power Chord (Metal)                            | 1    |
| 2    |                             | Parts Unknown (Pop)                  | Wings (Talk)<br>Reel to Real (Talk) | Democracy Now (Talk)                | Ink Studs (Talk)                        | Radio Zero (Eclectic)            |                                                | 2    |
| 3    | Blood On The Saddle (Roots) | Lets Get Baked (Talk)                | Native Solidarity News (Talk)       | Rumbletone Radio A Go Go (Rock)     | Crimes And Treasons (Hip-hop)           |                                  | Code Blue (Roots)                              | 3    |
| 4    | Chips (Pop)                 | The Rib (Ecl)                        | Prof Talk (Talk)                    |                                     |                                         | Nardwuar Presents (Nardwuar)     |                                                | 4    |
| 5    | Saint Tropez (Pop)          | Career (Talk)                        | Weners BBQ (Sports)                 | Arts Report (Talk)                  | Pedal Rev (Talk)                        | News 101 (Talk)                  | The Leo Ramirez Show (World)                   | 5    |
| 6    |                             | Some Sound (Indie)                   |                                     | Canadian Voices (Talk)              |                                         |                                  | Nasha Volna (World)                            | 6    |
| 7    | Queer FM (Talk)             | Son Of Nite (Eclectic)               | Flex Your Head (Hardcore)           | And Sometimes (Pop/Ecl)             | Stereoscopic Redoubt (Rock)             |                                  |                                                | 7    |
| 8    | Rhythms (World)             | Radio Free Gak (Indie)               |                                     | Folk Oasis (Roots)                  | Exquisite Corpse (Experimental)         | UBC Thunderbirds Sports (Sports) | Shadow Jugglers (Dance)                        | 8    |
| 9    | Mondo Trashed (Ecl)         |                                      | Fill In                             |                                     | Live From Thunderbird Radio Hell (Live) |                                  | Synaptic Sandwich (Dance/Electronic/ Eclectic) | 9    |
| 10   | Transcendence (Dance)       | The Jazz Show (Jazz)                 |                                     | Juicebox (Talk)                     |                                         | Shake A Tail Feather (Soul/R&B)  |                                                | 10   |
| 11   |                             |                                      |                                     | Hans Kloss Misery Hour (Hans Kloss) | Fill In                                 |                                  | Beats From The Basement (Hip Hop)              | 11   |
| 12am |                             | Vanceance Is Mine (Punk)             |                                     |                                     |                                         | I Like The Scribbles (Eclectic)  |                                                | 12am |
| 1    |                             |                                      |                                     |                                     |                                         |                                  |                                                | 1    |
| 2    | CiTR Rebroadcast            |                                      | CiTR Rebroadcast                    |                                     | Aural Tentacles (Eclectic)              |                                  |                                                | 2    |
| 3    |                             | CiTR Rebroadcast                     |                                     | CiTR Rebroadcast                    |                                         | CiTR Rebroadcast                 | CiTR Rebroadcast                               | 3    |
| 4    |                             |                                      |                                     |                                     |                                         |                                  |                                                | 4    |
| 5    |                             |                                      |                                     |                                     |                                         |                                  |                                                | 5    |

## SUNDAY

### TANA RADIO

(World) 9-10am

### SHOOKSHOOKTA

(Talk) 10-11am

A program targeted to Ethiopian people that aims at encouraging education and personal development in Canada.

### KOL NODEDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners, and voids. East Asia. South Asia. Africa. The Middle East. Europe. Latin America. Gypsy. Fu-

sion. Always rhythmic, always captivating. Always crossing borders.

### THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

### BLOOD ON THE SADDLE

(Roots) 3-5pm

Real cowshit-caught-in-yeer-boots country.

### SHAMELESS

(Eclectic) 3-5pm

Dedicated to giving any local music act in Vancouver a crack at some airplay. When not playing the PR shtick, you

can hear some faves you never knew you liked.

### CHIPS WITH EVERYTHING

(Pop) 5-6pm

British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet-set holiday now!

### SAINT TROPEZ

(Pop) 5-6pm

Welcome to St. Tropez! Playing underrated music from several decades!

<st.tropez101.9@gmail.com>

### QUEER FM

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music.

<queerfmradio@gmail.com>

### RHYTHMSINDIA

(World) 8-9pm

Rhythmsindia features a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

## ALL AWESOME IN YOUR EARS

(Eclectic) 8-9pm

### MONDO TRASHO

(Eclectic) 9-10pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it! Transcendence (Dance) 10pm-12am Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.

<transcendence@hotmail.com>

## MONDAY

### BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownstons, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. <breakfastwiththebrowns@hotmail.com>

### GROUND CONTROL

(Eclectic) 11-12pm

Fup and independent music supported by a conversational monologue of information, opinion and anecdote focusing on the here, the now, and the next week.



<beetrees@gmail.com>  
**ALTERNATIVE RADIO**  
 (Talk) 12-1pm  
 Hosted by David Barsamian.  
**PARTS UNKNOWN**  
 (Pop) 1-3pm  
 Parts Unknown, an indie pop show that has been on CTR since 1999, is like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.  
**LET'S GET BAKED**  
 (Talk) 3-4pm  
 Vegan baking with "rock stars" like Laura Peak, the Food Jammers, Knock Knock Ginger, the Superfantastics and more.  
**THE RIB**  
 (Eclectic) 4-5pm  
 Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!  
**NEWS 101**  
 (News/Talk) 5-5:30pm  
 Vancouver's only live, volunteer-produced student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.  
**CAREER FAST TRACK**  
 (Talk) 5:30-6pm  
**SOME SOUND**  
 (Indie Rock) 6-7:30pm  
**SON OF NITE DREAMS**  
 (Eclectic) 6-7:30pm  
 Join jolly John Tanner, radio survivor for almost half a century now heard alternating Mondays with an eclectic musical mix of many eras from the '50s to today.  
**RADIO FREE GAK**  
 (Indie Rock) 7:30-9pm  
**THE JAZZ SHOW**  
 (Jazz) 9pm-12am  
 Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.  
 Nov. 3: The classics and pivotal recordings continue: "Charles Mingus Presents Mingus" carried over from last month.  
 Nov.10: The Duke Ellington Orchestra: "The Far East Suite".  
 Nov.17: The Art Blakey Quintet with Clifford Brown: "A Night at Birdland".  
 Nov.24: Stan Getz: "Focus"  
**VENGEANCE IS MINE**  
 (Punk) 12-2am  
 Going on eight years strong,

this is your home for all the best of the world of punk rock has to offer.

**TUESDAY**  
**PACIFIC PICKIN'**  
 (Roots) 6-8am  
 Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.  
 <pacifickickin@yahoo.com>  
**GIVE 'EM THE BOOT**  
 (Hardcore) 8-9:30am  
 Sample the various flavours of Italian folk music. Una programma bilingue che esplora il mondo della musica folk italiana.  
**THIRD TIME'S THE CHARM**  
 (Rock) 9:30-11:30am  
 Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminal!  
 <bornistixtine@hotmail.com>  
**MORNING AFTER SHOW**  
 (Rock) 11:30am-1pm  
 An eclectic mix of indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Local bands play live on the Morning After Sessions.  
**LAUGH TRACKS**  
 (Talk) 1-2pm  
 Laugh Tracks is a show about comedy. Kliph Nestoroff, from the 'zine Generation Exploitation, hosts.  
 <generationsexploit@yahoo.com>  
**MUSICALBOAT@yahoo.ca**  
**WINGS**  
 (Talk) 2-2:30pm  
**REEL TO REAL**  
 (Talk) 2:30-3pm  
 Movie reviews and criticism.  
**NATIVE SOLIDARITY NEWS**  
 (Talk) 3-4pm  
 A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.  
**PROF TALK**  
 (Talk) 4-4:30  
 Radio that gets professors talking at UBC.  
**WENER'S BARBEQUE**  
 (Sports) 4:30-6pm  
 Tune in each week to hear Daryl Wener talk about the world of sports. I'll discuss everything from the Vancouver Canucks to the World Rock Paper Scissors Championship. <ethanwener@hotmail.com>  
**FLEX YOUR HEAD**  
 (Hardcore) 6-8pm  
 Punk rock and hardcore

since 1989. Bands and guests from around the world.

**WEDNESDAY**  
**SUBURBAN JUNGLE**  
 (Eclectic) 8-10am  
 Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!  
 <dj@jackvelvet.net>  
**ANOIZE** (Noise) 11:30am-1pm  
 An hour and a half of avant rock, noise, plunderphonic, psychedelic, and outsider aspects of audio. An experience for those who want to be educated and EArtrated.  
 <lukemeat@hotmail.com>  
**THE GREEN MAJORITY**  
 (Talk) 1-2pm  
**DEMOCRACY NOW**  
 (Talk) 2-3pm  
**RUMBLETONE RADIO**  
 A GO GO  
 (Rock) 3-5pm  
 Primitive, fuzzed-out garage mayhem!  
**ARTS REPORT**  
 (Talk) 5-5:30pm  
**CANADIAN VOICES**  
 (Talk) 5:30-6:30pm  
**AND SOMETIMES WHY**  
 (Pop/Eclectic) 6:30-8pm  
 First Wednesday of every month.  
**SAMSQUANTCH'S HIDEAWAY**  
 (Eclectic) 6:30-8pm  
 All-Canadian music with a focus on indie-rock/pop.  
 <antiabinder@hotmail.com>  
**FOLK OASIS**  
 (Roots) 8-10pm  
 Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.  
 <folkoasis@gmail.com>  
**JUICEBOX**  
 (Talk) 10-11PM  
 Developing sexual health, expressing diversity, celebrating queerness and encouraging pleasure at all stages. <www.juiceboxradio.com>  
**HANS KLOSS' MISERY HOUR**  
 (Hans Kloss) 11pm-1am  
 This is pretty much the best thing on radio.

**THURSDAY**  
**END OF THE WORLD NEWS**  
 (Talk) 8-10am  
**SWEET AND HOT**  
 (Jazz) 10-12pm  
 Sweet dance music and hot jazz from the 1920s, '30s and '40s.  
**DUNCAN'S DONUTS**

(Eclectic) 12-1pm  
 Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <duncansdonuts.wordpress.com>  
**WE ALL FALL DOWN**  
 (Eclectic) 1-2pm  
 Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <www.ueallfalldowncitr.blogspot.ca>  
**INK STUDS**  
 (Talk) 2-3pm  
 Ink Studs focusses on underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their own interesting and upcoming works.  
**CRIMES & TREASONS**  
 (Hip-hop) 3-5pm  
 <crimesandtreasures@gmail.com>  
**PEDAL REVOLUTIONARY**  
 (Talk) 5-6pm  
 <pedalrevolutionary@gmail.com>  
**STEREOSCOPIC RE-DOUBT**  
 (Rock) 6-7:30pm  
 Psychadelic, acid punk, freakbeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with a particular emphasis on Vancouver's freak flag with pride. <www.myspace.com/sterescopicredoubt>  
**EXQUISITE CORPSE**  
 (Experimental) 7:30-9pm  
 Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.  
 <artcorps@yahoo.com>  
**LIVE FROM THUNDERBIRD RADIO HELL**  
 (Live Music) 9-11pm  
 Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say "Hi".  
**AURAL TENTACLES**  
 (Eclectic) 12-6am  
 It could be, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.  
 <auraltentacles@hotmail.com>

**FRIDAY**  
**SYNCHRONICITY**  
 (Talk) 9-10am  
 Join host Marie B and discuss spirituality, health and feeling good. Tune in and

tap in to good vibrations that help you remember why you're here: to have fun! This is not your average spiritual-ity show.  
**SKA-T'S SCENIC DRIVE**  
 (Ska) 10am-12pm  
 Canada's longest running Ska radio program. Email requests to <djska\_r@hotmail.com>  
**THESE ARE THE BREAKS**  
 (Hip-hop) 12-1pm  
 Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.  
 <hatsstreet@telus.net>  
**THE BROADCAST**  
 (Dance) 1-2pm  
 Betty Forde has been a pro DJ for over a decade. She's died throughout the world in places like Paris, Berlin, Rome and Malmö. She couldn't be happier to be back at CTR with The Broadcast, showcasing women in music.  
**RADIO ZERO**  
 (Eclectic) 2-3:30pm  
 We play an international mix of super-fresh weekend party jams from new-wave to for-cign electro, baile, Bollywood and whatever else we feel like. <www.radiozero.com>  
**NARDWUAR**  
 (Nardwuar) 3:30-5pm  
 Join Nardwuar the Human Serviette for an hour and a half of Cham Chowder flavoured entertainment. Doot doot doot doot...doot doot!  
 <nardwuar@nardwuar.com>  
**NEWS 101** (Talk) 5-6pm  
**UBC THUNDERBIRDS**  
 (Sports) 6-10:30 pm  
**SHAKE A TAIL FEATHER**  
 (Soul/R&B) 10:30-12am  
 The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.  
**I LIKE THE SCRIBBLES**  
 (Eclectic) 12-2am  
 Beats mixed with audio from old films and clips from the internet.

**SATURDAY**  
**THE SATURDAY EDGE**  
 (Roots) 8am-12pm  
 Now in its 22nd year on CTR, the Saturday Edge is a personal guide to world & roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!  
 <stevedge38@gmail.com>  
**GENERATION**

**ANIHILATION**  
 (Punk) 12-1pm  
 A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers and social commentary.  
 <crashburnradio@yahoo.ca>  
**POWER CHORD**  
 (Metal) 1-3pm  
 Vancouver's longest running metal show on the air. If you're into music that's on the heavy side of the spectrum, then you'll like Power Chord. Sonic assault provided by Metal Ron, Gerald Rattlehead and Geoff the Metal Pimp.  
**CODE BLUE**  
 (Roots) 3-5pm  
 From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.  
 <codeblue@buddy-system.org>  
**THE LEO RAMIREZ SHOW**  
 (World) 5-6pm  
 The best of mix of Latin American music.  
 <leoramirez@canada.com>  
**NASHA VOLNA**  
 (News) 6-7pm  
 News, arts, entertainment and music for the Russian community, local and abroad.  
 <nashavolna.ca>  
**SHADOW JUGGLERS**  
 (Dance/Electronic) 7-9pm  
 The show celebrates its seventh year on the air.  
 <shadowjugglers@hotmail.com>  
**SYNAPTIC SANDWICH**  
 (Dance/Electronic/Eclectic) 9-11pm  
 Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated aural rhythms. If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!  
 <www.synapticandwich.net>  
**BEATS FROM THE BASEMENT**  
 (Hip-hop) 11pm-1am  
 Hosted by J-Boogie and Joelboy, promising listeners the latest tracks, the classics, the rare and the obscure, current events, and the special features of peeps coming into the studio. Most importantly listeners can expect to be entertained...church.  
 <clymkivu@gmail.com>





# Looks Like Rain:

## *How the weather has shaped Canadian music*

by Miranda Martini

Illustrations by Caroline Ballhorn

These days, weather can't come up in conversation without being almost immediately dismissed as idle small talk. We forget in the modern era of urban supremacy that not so long ago, weather was at the centre of most people's concerns, and could be discussed with impunity. Before the Industrial Revolution, everyone and their kitchen sink lived on a farm, and human society was at the mercy of the changing seasons. In a lot of ways, it makes sense that our conversations still revolve around the weather; most of us don't depend on it for our livelihood anymore, but the effect the weather has on our moods, activities and entire consciousness is much greater than we give it credit for.

Canadians are particularly disposed to make weather-related small talk for two reasons. First and most obvious, we inhabit one of the northernmost countries in the world, and as a result we tend to be either feeling cold or preparing ourselves for the cold most of the time. Second, cultural stereotypes paint us as shy, unassuming beasts who would sooner take our own lives than meet a stranger's eyes on the bus—unless, of course, it's below freezing and you want to complain to a stranger about your commute from Surrey. In a world of fractured provinces and individuals starving for human contact, weather is sometimes the only thread that holds us together as a nation.

Is it so strange that the same principle should apply to Canadian music? It is only natural that music has been a primary medium for creating an authentic sense of community. But when did our famously atrocious climate become the common denominator for Canadian-ness? In 1963, Ian and Sylvia recorded "Four Strong Winds," now the unofficial anthem of Canadian heartbreak. It drew together the wistful summers and biting winters of the prairies, and somehow this made it a classic worth being voted the greatest Canadian song of all time on CBC Radio 1's series *50 Tracks: The Canadian Version*. There must be more to Canadian cold and snow than just... well, cold and snow.

More recently, John K. Samson of Winnipeg heroes the Weatherheads has championed a brand of gritty regionalism that focuses on celebrating the stumbling, unbeautiful face of his hometown, and the poetry that he finds there. At the heart of this creative ethic is—you guessed it—Canadian weather, which is the undercurrent that drives much of Samson's evocative storytelling: the curling player in "Tournament of Hearts," the tormented bus driver in "Civil Twilight," the many grumpy Winnipeggers in "One Great City!" In all of these things, Samson sees and draws out what the French call *jolie-laide*, or "beautiful-ugly," which is used to describe something with a character that, although not beautiful, is somehow so real and compelling that you can't help looking at it.

The sense of dismal atmosphere providing a backdrop for

great music has inspired other Canadian artists to produce some of their best work. The bone-chilling spiritual isolation that comes with Montreal's bitter winters lives in the Arcade Fire's music, even informing the instruments they use—aching strings and echoing organs. The Be Good Tanyas, a Vancouver folk group, constantly invoke the powerful dreaminess of the



rain in their music, sometimes going so far as to record songs over top of the sound of rain. Vancouver's music scene runs the gamut of perspectives on the city's climate, from a West-coast sun-and-surf sound, replete with harmonies as lush as the city (usually associated with the New Pornographers), to a wistful gloom (as in the case of the Be Good Tanyas) to the downright misanthropy of the punk and noise scenes, which are often reacting to the Vancouver authorities that restrict the scene as well as to the oppressive weather. Josh Rose, an abstract noise performer and Vancouverite, addressed this negativity sanguinely in an interview with *Exclaim!*: "It's harsh music for a harsh environment."

Another important effect of a cold-weather climate is the mass retreat to the indoors that happens at the first sign of

bad weather. While reduced activity outside of the home, and therefore a downturn in the live music scene, might seem like a killer of creative impulses, it has actually helped to shape an important Canadian contribution to music: the pop collective, or what I like to call the "New Pornographers Effect." Harsh winters force people to find new channels for entertainment. For the musically inclined, this usually entails a bunch of friends seeking warmth in someone's basement and bringing their instruments. These hours of playing music together and sharing musical taste are the foundations for future collaborations and the formation of new bands. While this happens in warmer climes as well, the number of supergroups spawned across Canada in the last decade—with the New Pornographers based around Vancouver, the Arcade Fire based around Montreal, and Broken Social Scene based around Toronto—would seem to indicate a trend. So many of these collectives have generated several successful solo acts and further collaborations that they are essentially responsible for creating entire music scenes on their own.

There's definitely historical precedent for this phenomenon. For many people, the mention of East-Coast winters still conjures the image of a celloid: droves of people crowding into a kitchen, pulling out instruments and jamming, just as a way to escape the cold. This impulse has existed as long as humans have populated cold-weather regions. While Canadian music is often defined to the rest of the world by introspection and solitude, the cold climate can also spawn a uniquely social and collaborative ethic.

In Vancouver, that spirit of collaboration has had a greater impact than anyone could have realized. A city that has become notorious for its crippling lack of support for venues and performers alike shouldn't be able to sustain one of the most vibrant and prolific music communities in Canada, but in many ways this discouraging environment has challenged musicians and friends to the scene to create a self-sustaining community. The ingenuity and experimental spirit of its members are rewarded with audiences and like-minded peers.

Are Canadian artists trying to find an answer to the regional, homegrown pride found in much of American music? Almost certainly not. It's time we faced the fact that Canadiana is really a meaningless word that was made up in an attempt to step out from the shadow of the American music identity. The impact of the Canadian environment on Canadian music is just the mark of a scene that has grown up and accepted the conditions that have made it what it is—which is a pretty good way of defining identity, Canadian or otherwise.

by



Who's playing? When is it? Who's putting it on?  
Where is it? Who're they? What do they sound like?  
How much are tickets? Who's in that band?  
Who else does he play in? Where did they play last?  
When was that show? Where is that place?  
What band's she from? What was his old band?  
Has it been announced? Who're they playing with?  
How do I get ahold of them? Did they break up?  
Are they recording? Are they on tour?  
Are they still looking? Where does she book shows?  
What kind of music is it? Who books that kind of stuff?  
When was that? Where was it? Who played?

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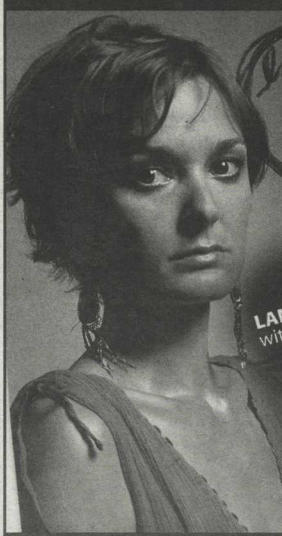
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## Getting Tough on

# GANG VIOLENCE

*We're not letting them push us around anymore.*

Interview by Alex Smith

Photo by Ryan Walter Wagner

With civic elections looming, politicians everywhere are promising to fight gang violence, but as it turns out, Sarah Cordingley (vocals), Rob Andow (guitar, synths, sampler) and Bobby Siadat (drums) are actually pretty nice! This Vancouver trio recently opened for heavyweights Mission of Burma, only a few short months after playing their first show at Music Waste 2008. I caught up with them in a dark alley behind Vancouver's Peanut Gallery.

**Discorder:** Hey gang!

**RA:** Hi.  
SC: I've been playing in bands in Vancouver for a long time, but I've never been in *Discorder* before!

**So, Rob, you went to high school with MyGay/Husband?**  
SC: That's going to be our claim to fame.

**RA:** Pretty soon it's going to be him saying he knows me.

**Can you describe your sound in five words or less (or more)?**

SC: We're not electro-rock and we're not dance-punk. We're dance, we're punk, we're electro and we're rock, but we're not any hyphenation of them.

BS: We're a pop-punk band.

**Like Sum 41?**

RA: Yeah, exactly! We're exactly like Sum 41.

**Could give us a short history of the band?**

RA: Me and Bobby worked together at a restaurant. We just kind of hit it off right away, we talked about Deerhoof and stuff. That was kind of what brought us together. We jammed a few times, but we

were in other bands at the time. We talked about wanting to do a dance band.

BS: We did do a little bit of it, but we didn't know how to articulate it properly, because we didn't have the right equipment. So we put it down for like, two years.

RA: We jammed with a few other people during that period, trying to find people that were on the same page, but we didn't really [find anyone], so we just developed a way that just the two of us could do the music side. We did that for about eight months, just writing songs, and then we booked a show at Music Waste, which was the first time that we played live, and we played without a singer. We put out the word that we were looking for one, and it was held of Sarah. Or she got a hold of us.

**Sarah, you're involved with organizing Music Waste. Was that how you got together with these guys?**

SC: Well, I knew them from around. I've known Rob for a while. I think our old bands played together a million years ago. I missed the Music Waste show, but I heard rave reviews all around, and I heard that they wanted a singer. So I said, "I'm in!"

**So you always planned on having a singer? It was never going to be a two-piece?**

RA: Yeah, we wrote the songs with pop structures: verses, choruses, you know. A lot of people asked us to play shows after Music Waste [as a two-piece], but we didn't want it to be a thing where people had to decide whether they liked us better without a singer.

BS: I was on the fence, and [Rob] was a little bit, too. We just didn't know whether we could make it work without a singer.

**RA:** I think we were really eager to play, and we were willing to make sacrifices in order to play shows.

**Can you name-drop a couple of your former bands?**

RA: I used to be in a band called Cadeaux and a band called Skort. Both of those bands broke up because we shared members with You Say Party! We Say Die!, so everyone quit to go on tour forever.

SC: I used to be in a band called Channels 3 & 4. We've practiced once in three years, but we're playing on Nov. 6 [at the Peanut Gallery]. I also play in Ice Cream.

**You seem like pretty nice people. Why is your band called Gang Violence? Are you in any actual gangs?**

BS: One reason is our mutual love of *The Wire*. I started watching it this year, and I just got really into the show. But then things started to happen in the summer here, we just started to see a lot of stuff about gangs.

SC: Not one gang war, but three gang wars! [ed. I'm pretty sure it was four gang wars.]

RA: It was all over the *Providence*—every headline was like gang violence this and gang violence that. It's so completely foreign to our lives, and yet I just want to know about it.

**Rob, you play a lot of instruments at once. Can you give us a rundown of what you're using?**

RA: I have two keyboards: an old Juno and the Concentrate MG-1, which is a popular keyboard in Vancouver.

BS: [cubipier] Radio Shack!

RA: And I have an MPC-1000 sampler, that's like a hip-hop production tool. I kind of play the bass notes on that, and the melody on

the keyboards and guitar. It took us a while to figure out how we were going to do that.

**I saw you open for Mission of Burma a couple of weeks ago. What was that like?**

SC: It was strange. They're definitely a classic band. They said they "got a real kick" out of us.

RA: They were like "good luck, you little rascals!" They basically verbally noogied us.

**There seems to be fewer and fewer legitimate places for local bands in Vancouver, and a lot of bands are resorting to playing semi-legitimate venues. Any thoughts about that?**

SC: Despite the odds, I think that people are making do, and there a lot of great things happening.

RA: I think that it also really helps the scene in some ways. If you think about all the bands that were coming out of Victoria a while ago, that's a city where it's the same thing: there's nothing to do and nothing going on. Everybody's really got to make their own scene. As soon as all the venues started getting closed down here, everybody started getting aggravated about it, and people started doing something, something cooler. It tightens the community.

**Has the Vancouver music scene crystallized around this lack of venues?**

SC: I think it's crystallized despite it. There's a lot more work and a lot more risk involved, but it's more rewarding. Places like the ER and the Peanut Gallery are pretty exciting and fun to go to.

BS: But the more people talk about those places, magazines and stuff, this thing happens that's like a cycle that will be the end of every venue. But there will be other ven-

ues that will pop up.

SC: We'll see what pops up in the next couple of years.

**There's a lot of noisy, No Wave-influenced music showing up around the city. Is there a Vancouver sound, or is that just a lazy journalistic invention? Do you see yourselves as part of it?**

SC: I think that to some extent there is something that ties a lot of the bands together, but I think it's weird when we're lumping together, like, Shearing Pinks and the Mutators. To me, they're pretty different. I guess it's all coming from a similar place, and I'd like to think that we have a place in that, but this is the most pop-oriented band I've ever been in. We're not particularly noisy.

BS: I consider us a pop band. That's what I love.

RA: I think we share the intensity and energy those bands have. We're not just standing still, completely worried about not fucking up. It's the performance that's the greatest part about a lot of those bands.

SC: But if we're talking about it being related to No Wave, there was a lot of disco and pop there.

**Right, so it's not really a musical genre, but more of a shared aesthetic. Got any Halloween plans?**

SC: We're going as urban animals.  
RA: We have a song about skunks and cats and raccoons.

*Gang Violence plays at DeMetric Studios (1114 East Pender) with Women, Hot Panda and the Bicycles Nov. 15. Alternately, check out their Myspace: [www.myspace.com/gangviolencevancouver](http://www.myspace.com/gangviolencevancouver).*

by



# Real Live Action

**Tiny Vipers**  
**Mamiffer**  
*St. James Hall*  
*September 27*

Making good on their growing reputation for bringing innovative American talent to town, promoters Twee Death recently treated Vancouver to two intimate performances on a cool fall night. Sub Pop singer-songwriter Jesy Fortino (a.k.a. Tiny Vipers) and Hydra Head recording artist Faith Colocchia (one-third of the Mamiffer collective) crossed the border from their native Seattle to play for a handful of Vancouverites in the know.

In the humble surroundings of St. James's Hall, Fortino and Colocchia played gorgeous sets of ethereal acoustic music, creating a temporary island of serenity in the city. With Colocchia positioned in front of the house piano, the lights were dimmed, and she proceeded to play delicately sculpted solo versions of the songs found on Mamiffer's new record *Hirer Ennifer*. While all of her pieces were exceptional, the rolling melodies of her opening song "Annnw" stood a bit above the rest, with heavy, awe-inspiring expressions that left the crowd in a meditative silence.

While the majority of Vancouver's music-scene intelligentsia shamefully slept on the show, Fortino gifted those who did attend with a memorable set. As Tiny Vipers, she relies on little more than a deep, hymnal voice and an acoustic guitar to create subtle songs that gradually bloom into epic narratives. Deciding to forgo all of the material on her excellent 2007 debut *Hands Across the Void*, Fortino delved into a selection of rarities that can only be found on homemade CD-Rs and YouTube videos. Sitting on the hard pews of the church hall, it was easy to get lost in rapturous songs like "Eyes Like Ours" and "What Time Takes" and soak in Fortino's stark, poetic bend.

*Justin Langille*

**Mission of Burma**  
**Plaza Club**  
*September 30*

Before Mission of Burma's show at the Plaza, guitarist/vocalist and notable tinnitus sufferer Roger Miller distributed foam earplugs from a Costco-sized jar to stage-hugging audience members. This paternal gesture seemed appropriate given Burma's father-figure status in the annals of indie rock; when they reunited in 2002 after a 19-year hiatus, it was as if they had never left off. (Fun fact: *Discorder's* first issue included a review of Burma's 1983 album *Vs.*). Having released 2 critically acclaimed full-length albums since reconvening, Mission of Burma continue to be an important force in independent music.

And so, with nothing left to prove and their credibility intact (unlike many aging "reunion" acts), Burma came to Vancouver to promote

the reissue of their seminal first EP *Signals, Calls and Marches*. The songs from *Signals* formed the latter part of the set; the first half was a grab bag of their other material, some of it unreleased.

The performance was great, but seemed slightly rote, containing none of Burma's famed improvisational daring. The contributions of tape-loopist Bob Weston (who also plays in the mighty Shellac) were pretty much unnoticeable. Still, Miller, bassist Clint Conley and drummer Peter Prescott reminded us that Mission of Burma are known for more than sonic experimentalism—they're also a viscerally exciting power trio.

The crowd danced and shouted along to well-known ragers like "Academy Fight Song," "Outlaw" and the monumental "That's When I Reach for My Revolver," but the more obscure material didn't always have that effect. This is not to say that the performance was lacking, but it was a little subdued for a band whose proclivity for ear-shatteringly loud and chaotic performances is almost mythical.

Local opener Gang Violence played a terrific set to a mostly indifferent crowd, but by the time they were finished, they had won themselves more than a few new fans. Keep an eye out for this three-piece. You'll be hearing more from them—*ed. To read more about Gang Violence see Alex Smith's interview with them on page 18.*

*Alex Smith*

**My Bloody Valentine**  
**Spectrum**

*Concourse Design Center, San Francisco*  
*September 30*

After about 15 years in near isolation, My Bloody Valentine have arisen from their own ashes to knock the world back on its ass. Expectations were high after near-unanimous praise of their 20-odd "comeback" shows over the past three months. This one took place at the San Francisco Concourse Design Center, which resembles an airport hangar with its high ceilings and large, barren rectangular layout.

Spectrum danced the night off and pretty much stuck to Spacemen 3 classics, which were quite loud and immensely mesmerizing, making for a perfect MBV opener. The crowd roared when MBV hit the stage. Within seconds, they kicked into "I Only Said," which, combined with strategically placed strobe lights and pastel lasers, hit the crowd with a force of shocking magnitude. The songs off their two full-lengths and the *You Made Me Realise* EP were sculpted into a towering wall of mega-miced Marshall stacks, thunderous drums, and dozens of guitar pedals. The show was so incredibly loud and vivid that MBV classics like "Only Shallow" and "Soon" were felt as much as they were heard.

The real treat of the show, though, was the infamous wall of noise that is "You Made

Me Realise." For close to 25 minutes, Kevin Shields and Co. blasted out wave upon wave of blissful white noise that had the crowd enraptured and immobilized. The white wash of sound was so immense and powerful that some of the crowd literally tried to feel the sound in the air with their hands, much in the same way you put your hand out the window of a moving car to feel the wind roll past.

Witnessing this show was no mere nostalgia trip. This was the past brought to you in the present but remaining resolutely in the future. There is no other band like this on the planet right now.

*Mark Richardson*

**Shindig #3**  
**Childsplay**  
**Fur Bearing Animals**  
**Streelight**

*Railway Club*  
*September 30*

The third night of Shindig was, according to this publication's humble editor, the most varied and interesting so far. *[ed. I don't remember saying that.]* The competition was going full-tilt, broken up only by the institution that is Jokes for Beer, a Shindig specialty called as amusing as that Conservative party ad on the side of Celebrities nightclub.

On first was Childsplay, whose name is, yes, indicative of their ages. Fashioned with studded belts worn around the hips, skinny jeans and fingerless gloves, Childsplay sounded like a modern middle-school tribute to Keith

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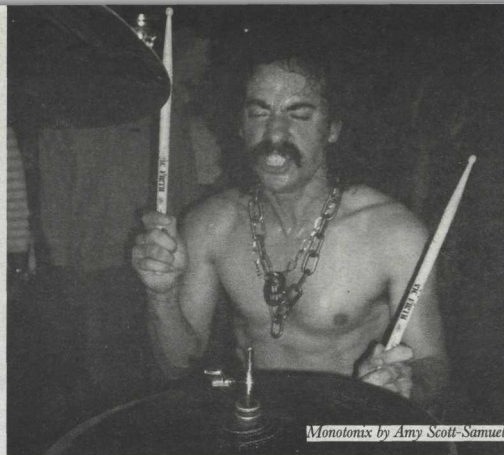
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Monotomix by Amy Scott-Samuel

RLA continued from pg. 19

Morris. It's refreshing that some kids choose to cover "Blitzkrieg Bop" rather than believe Angels & Airwaves are akin to the second coming.

Up next was Fur Bearing Animals, a groove-dance sensation. The act featured wah-guitar layered atop catchy beats, tight drumming and DJ Redworm's violin. They won over the crowd with dance moves that can only be summed up as "wicked-awesome."

Because the night was running late, by the time Streetlight took the stage, the Railway Club had lost a sizable chunk of its audience. Singer/guitarist Basil Waugh led the band with a frenetic performance; however, the static nature of the other members failed to keep the late-night crowd's attention. Lacking the fine tuning of microphone dynamics and instrument EQs, Streetlight managed to drift through their set with only minimal staying power.

In the end, Fur Bearing Animals came out on top, which is great because we all get to see more dancing. At the same time the victory is unfortunate because Childplay emerged from their set as Vancouver's potential three-chord wonders, certainly deserving of a tip-of-the-cap.

David Sinema

#### Silver Jews

##### Monotomix

Richard's on Richards  
October 1

Oh, David Berman. You're a tortured artist, aren't you? Your eccentric demeanour and reported suicidal tendencies make you all the more compelling to fans like me. Berman, if you don't know, is the man behind the Silver Jews who writes free association lyrics that make Beck sound like a high school student trying his hand at beat poetry.

And although the indie/folk/country that is the Jews' sound is catchy, it's really Berman's poetry that filled Dick's on a Wednesday night. Maybe that's why seeing the skinny man, his wife and the rest of the band wasn't quite like the image of the Jews one conjures up when listening to their albums. Berman still hasn't fallen in love with the live experience. He has said he equates touring to selling records, and it shows. Perhaps the lacklustre performance was due to sound issues, or the fact that unless you know the lyrics, live shows aren't the best way to enjoy Berman's records. Regardless, the band did bang out favourites like "Sometimes a Pony Gets Depressed" and "Trains Across the Sea," the latter reminding the audience of the group's heyday.

20

cia, such as "Brooks and Waxing" and "The Hollows," got the whole crowd swooning and singing along with Wolf and his band, who were tight as hell from months of touring. Wolf played it straight-faced and coy most of the time, but the masses didn't have a hard time calling the band back for an encore. To end the night, they laid out a couple of older tunes and the fitting farewell lullaby "Exegesis."

Justin Langille

#### Shindig #4

##### Isotopes

##### Language-Arts

##### The Stumbler's Inn

Railway Club

October 7

As we descend into Vancouver's nine-month rainy season, let us give thanks for Shindig, the city's best excuse to get drunk and listen to bands when you would normally be bitching about the weather and going to bed early.

First up on night four were Isotopes. Monotomix. Baseball-themed punk rock looks great on paper—I couldn't have been more excited at the prospect of a Hanson Brothers for the ballpark set—but Isotopes didn't quite have the panache to keep the Ramones-worshipping, three-chord rave-ups interesting. Despite some instructive banter on the emergence of Tampa Bay as an MLB powerhouse, the crowd had begun to lose interest by the end of the set. Luckily, though, that set only lasted 20 minutes.

Next up was the odds-on favourite, Language-Arts. Although the four-piece was heavily tipped to win, I hadn't heard anything about them, except that they sounded like Suzanne Vega crossed with Buck 65. As it turned out, this was pretty accurate, although the singer channelled more Ani DiFranco than Suzanne Vega. The band had a collegiate, music-major vibe, with esoteric time signatures and tonalities lending a hint of prog to their hip-hop infected folk-rock.

Last to take the stage was Stumbler's Inn. They played a likeable brand of country-tinged blues-rock (blues-tinged country-rock? rock-tinged country blues, even?), but by the end of their set, most of the late-night crowd had turned in.

And so it went: Language-Arts was the winner, as predicted. They displayed the most polish as a band, even if the final product was a little too squeaky-clean.

Alex Smith

#### Shindig #5

##### Ben & Gorodetsky

##### Boogie Monster

##### The Sappers

Railway Club

October 14

Our reviewer was ill, but the Sappers won. Congrats.

#### Shindig #6

##### Trembling

##### Cargohold

##### Lakefield

Railway Club

October 21

Tuesday nights—or rather Wednesday mornings—are not as flexible or forgiving as they once were. Six weeks in and this is the first Shindig I've attended. Weak.

Better late than never. The Railway was packed with familiar faces, I told a joke (about a dog with a hearing problem; it bombed) during Jokes For Beer, and the bands were so-so. Classic Shindig.

Trembling kicked things off. They had an auspicious start, playing catchy, rhythm-driven pop music. They also had a drummer with the most earnest headband you are likely to see at this year's Shindig (actually for sweat!). This was the trio's first show in a year and a half, and towards the end of the set, this downtime became apparent. The songs became less inspired and the set descended into an *OK Computer*-era rock soup.

Cargohold were up next and took the evening into a wildly different direction. A one-man band, he played dark love songs on synthesizers and a drum machine (hanging on a modified Ikea shoe rack no less). His stagecraft and outfit left a bit to be desired; a hoodie and ball cap and fist-clenching hand gestures didn't cut it. I think this music might be a bit more engaging on record, or in a video directed by Depeche Mode and U2 video director Anton Corbijn. The high-point of the set was a cover of the Smiths' "Please Please Please, Let Me Get What I Want." It was a beautiful rendition, a capella save for some scratchy record sounds in the background.

Lakefield was up last and definitely had the best energy of the night's contestants. They were also the most competitive band; they claimed to have scored a copy of the Shindig rule book used by the judges (Sample rule: "Guitar solo, 5 points"). The Nine Inch Nails stickers on one of their guitars belied the fact that most of their songs were built upon pretty boy-girl harmonies. The five-piece was the evening's winner, and deservedly so.

Duncan McHugh



Silver Jews by Amy Scott-Samuel

The Jews may also have seemed underwhelming because of the hurricane of energy, sweat and sheer volume that was show openers Monotomix. The Tel Aviv trio was everything the Jews weren't: unrelenting, playful and visceral. Other than both acts being signed to Drag City and having ties to Israel, the two couldn't have been more different.

Playing on the dance floor in front of the stage with the audience wrapped around them, Monotomix's three hair farmers beat the shit out of their instruments with such excitement that it didn't matter that the band were relatively unknown to the audience. They did every rock theatric in the book, save lighting their instruments on fire. (Monotomix asked, but the club wouldn't allow it.)

When the house lights went up, the audience was left with a lasting impression of the Tel Aviv trio they'd never heard and won't soon forget, instead of the Jews they really paid to see.

Rob Willis

#### Why?

##### Restiform Bodies

Richard's on Richards

October 2

As a longtime fan of San Francisco record label Anticon, I was hyped to see two acts from the imprint's original roster come to Vancouver for an evening of sonic reverie. Few other collectives have been as instrumental as Anticon in pushing the boundaries of rap and creative music over the past decade while still maintaining popular appeal.

Reformed after years on hiatus, legendary hip-hop experimenters Restiform Bodies brought a wealth of new material to slay the crowd. Showing a renewed focus on song structure and a cleaner sound to boot, tracks like "Black Friday" and "Opulent Soul" got peeps moving on the dance floor, nodding raucously to cynical, anti-consumerist raps and electro beats. It was impressive to see front-man Passage bring his staccato, anti-capitalist rhymes to life on stage with such precision and stamina.

Five years ago, Why? wasn't much more than the stage name of Yoni Wolf, a nerd rapper from Oakland, Calif., who spat rhymes that sounded more like conversation than slick cadence. Three albums later, his solo work has become a full-band effort that touts some of the most unique, well-composed pop songs around. Accordingly, fashionable hipster girls sporting black-rimmed glasses formed the majority of the crowd, with only a few backpackers lurking about.

Highlights from Why?'s 2008 disc *Alope-*

November



# UNDER REVIEW

Tori Amos Antony & the Johnsons Anza Club Sampler Bad Flirt  
The Buttless Chaps Jay Crocker Growing Jolie Holland Hospital Bombers  
Lowfish Krista Murri The Organ Rae Spoon Priya Thomas Tour De Fours

## Tori Amos

*Live at Montreux 1991/1992*  
(Eagle Records)

Recorded over the course of two years at the Montreux Jazz festival, Amos' live performances give the album a living, organic feel similar to looking at old photographs from your childhood. The intimacy of the album is heightened by Amos' full-bodied vocal delivery and emotive piano playing, while the minimalist rhythm section highlights the introspective nature of her music. She demonstrates her creative diversity while rocking out a cover of **Led Zeppelin's** "Whole Lotta Love" in a way that commands a whole lotta respect. "Precious Things" contains insect-like sprawling piano that give the track a raw complexity, while incredibly loaded lyrics such as "Tell me where the pretty girls are/Those demigods/With their nine-inch nalls and little fascist panties tucked inside the heart of every nice girl" demonstrate her sensitivity and intellectual sophistication. Songs like "Crucify" and "Me and a Gun" are stained by a sense of personal loss and a guilty, conflicted religious conscience, as she notes between songs that as the daughter of a minister, her childhood involved regular and obligatory Sunday sermons. Tori Amos' work has been the most appropriate response to **Joni Mitchell's** iconic 1960's politico-musical discourse, and without intent to slander or defame, she accomplishes what **Alanis Morissette** set out to do and failed miserably at: *Live at Montreux* invokes pathos through a glimpse at a powerful woman who has endured the messiness of sexual relationships and personal tragedy, without yielding to bitterness or a hardening of the soul.

Mint Salkin



**Antony & the Johnsons**  
*Another World*  
(Secretly Canadian)

It's been a busy few years for Antony Hegarty. Since last year, he has worn many different masks, from **Bob Dylan** cover artist to disco diva to multimedia musical spectacle. Now, with his band Antony & the Johnsons releasing their *Another World* EP in preparation for a new album coming out in January, Antony seems to be signaling a return to form.

For the most part, *Another World* has an intimate feel, as though it might have been recorded in a tiny pub for an audience of 30 people.

As usual, though, Antony chooses a few moments to flout all expectations. In standout track "Shake That Devil," the hushed, spooky opening makes a sudden about-face to become an amalgam of about three different genres, all of which are bound to blindsides anyone familiar with the Johnsons' oeuvre. (Who knew the press release description of the song as "part exorcism and part Shangri-La" would turn out to be accurate? And when did Antony get soul chops?)

Not that the Johnsons were ever easy to categorize. Between Antony's unusual vocals and the band's willingness to step outside the comfort zone of genre, they have always resided somewhere in left field. Yet, somehow, Antony's diverse influences manage to blend evenly into the Johnsons' sound—perhaps because he has the most fluid, dexterous voice in pop music, which makes him at home in whatever musical style he sees fit to take on.

Miranda Martin

## Anza Club Sampler

*Various Artists*  
(Independent)

Vancouver has plenty of great local acts, but it lacks the musical Mecca status of cities such as Montreal, Detroit or Nashville. Perhaps partly due to the eclectic nature of the scene, Vancouver lacks a marketable sound to call its own. Nothing demonstrates this fact better than this recent CD created for the purpose of advertising a quadruple bill performing at the Anza Club on Oct. 11. The common feature of the four local acts featured on the disc is that all of them sound distinctly like they come from somewhere else.

The disc kicks off with the **Dreadnoughts'** a folk-punk five piece, complete with grinding guitars and ditty-dee fiddles. Singing shanties about the sea, these locals sound like a Maritime band—right down to the Newfie accent. Up next is **Fuzzcat**, a ska band that would sound right at home in Orange County, rubbing unburned shoulders with **No Doubt** and **Real Bad Fish**. These easygoing jams contrast with the aggressive sound of the third band, the **Elisixirs**, who also play ska, but with a more percussive, rock-infused bite. Last is the **High School Girls**, who, incidentally are neither of high school age nor female. The trio play instrumental surf rock, directly descended from **Dick Dale** and the **Ventures**: if surfing were possible in the idle waters of English Bay, their music would serve as an ideal soundtrack.

All four groups carry off their sound well, and, in the case of the High School Girls, with genre-encapsulating flair. Still, one can't help but wish that Vancouver bands wouldn't try so hard to sound like they came from anywhere but here.

Alex Hudson

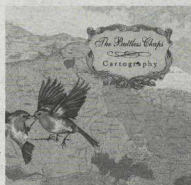


**Bad Flirt**  
*Virgin Talk*  
(Kartel Musik)

Bad Flirt's fourth album, *Virgin Talk*, is the culmination of a lot of touring, hard work, and good connections. A lot of connections: the producer of *Virgin Talk* has worked with other Montreal favourites **Arcade Fire** and **Wolf Parade**, Davey von Bohlen of **Promise Ring** provides guest vocals, and they have toured with every band from the **Acorns** to **Zolof the Rock and Roll Destroyer**. But *Bad Flirt* doesn't need these references; their great music is backed by sheer talent and the knowledge of how to incorporate their influences successfully.

"Mad, Mad, Madeleine World" is the perfect album opener, with each instrument introduced separately before lead singer Jasmine White-Gluz reveals why the album is billed as an homage to innocence. Throughout *Virgin Talk*, her vocals maintain a breathy quality, even as the music shifts between pop and post-punk. The first single, "Hiroshima, Mon Frère" features driving bass lines, and a synth sample that makes dancing inevitable. "Independence Day" seems like it could have been done by **Sleater Kinney** if they were feeling somber, but White-Gluz uses her vocals to create a soaring and atmospheric yet lively conclusion. The only thing to fault the album on is the minute of silence during the ultimate track, "Finale." While the last 30 seconds pack a punch, it's still an unanticipated, annoying conclusion to a great album. There are no average songs on *Virgin Talk*, and it should garner *Bad Flirt* the fame of which they are currently on the cusp.

Rosalie Eckert-Jantzie



**The Buttless Chaps**  
*Cartography*  
(Mint Records)

Having recently celebrated a decade together as a band, the Buttless Chaps return with *Cartography*, their sixth studio album of new

material, and what a glorious album it is! Blending folk-country with a bit of atmospheric new wave sentimentality, *Cartography* takes you on a soft, dream-like journey that you won't want to wake up from. Hard work and dedication have paid off for these Mint Records darlings—they have become masters of genre blending, and it just keeps getting better with each recording.

Opening with the warm textured title track, which could serve as the soundtrack for driving across the Nevada desert at first light while pondering your own inner landscape, the album's theme is set. Both lyrically and musically, what follows is an intense and stormy but beautifully layered journey that will resonate and linger in the body long after the last note has played out.

Adding much depth is the rich timbre of singer/guitarist Dave Gowans' voice which captures the attention of and envelops the listener, while his bandmates weave intricate patterns around him, seamlessly blending sounds like fine silk threads that wrap the listener in a blanket as they warm their hands by the fire. Recommended for both old and new fans alike, this is a band at its peak and *Cartography* is a work of art.

Nathán Pike



## Jay Crocker

*Below the Ocean Over*  
(Artunuit Recording Company)

Jay Crocker is nothing if not restless. As well as issuing his own solo material, the Calgary singer-songwriter plays in a blues band, leads a jazz trio, and has produced a slew of albums for a diverse selection of artists in his hometown. It is of no surprise then, that a desire to be everywhere at the same time seeps through every groove on *Below the Ocean Over*. Crocker borrows audio bits and pieces without restraint, ending up in a curious generic limbo that is a little confusing, but thoroughly entertaining.

Lead track "July" begins simply enough, with a chugging down stroke groove and the rumbling of slack bass strings. But the song quickly takes a left turn, its instrumental breaks made up of dissonant guitar feedback and random, tinkling piano. The instrumental "Below the Ocean Over" pt. 24" is even more bizarre, pairing a back-porch guitar riff with samba rhythms and sudden interjections of big band

horns. At times, Crocker's arrangements have a touch of **Rufus Wainwright** theatricality, with strings and horns placed high in the mix, interrupting anything that might sound like a typical rock song. It's a post-modern mishmash of influences that Crocker manages to carry off well, as he sounds at home on even the most unexpected of stylistic ramblings.

Alex Hudson

## Growing

*All The Way...*  
(The Social Registry)

Growing's second release on the excellent Social Registry label, *All The Way* is a step in the exact same drone-ambient direction from this Brooklyn duo. "Green Flag" kicks things off with a metallic rhythm while blips and beeps go on in the background. "Wrong Ride" continues the haze, and the listener will start to hunt for their old **Kluster** records. The **Throbbing Gristle**-esque sounds of "Rave Pie Only" and "Innit" will make any early-industrial enthusiast swoon, and "Lens Around" brings the **Apex Twin** to the party. "Reconstruction" wraps things up with swirling loops and digital patterns. There isn't a beat to be found anywhere on this album, and that's not a bad thing. If you like cloudy days, staying inside and using **Gravel** and **Nyquil** as recreational substances, *All The Way* needs to be in your collection.

Luke Mead



## Jolie Holland

*The Living and the Dead*  
(ANTI-Records)

It's said that artists who try to do something completely original are rarely as successful as those who add an original touch to an existing formula. On her latest release, *The Living and the Dead*, Texan folkie Jolie Holland isn't reinventing the wheel and she isn't trying to. She does, however, bring a new self-confidence not present on her other albums, which allows her to experiment with more ambient and percussive arrangements.

For the most part, Holland covers familiar territory—vocals that wind around the melody rather than through it, and an emphasis on meandering fiddle lines. This is not necessarily a bad thing; many of the best moments on the album are trademarks characteristic of Hol-



land's work. Spooky, brooding songs like "Fox In Its Hole" and "Love Henry" showcase her tremulous voice, and nearly every track contains some lyrical gem that proves both her inventive narratives and understanding of folk music are as deep as ever.

Holland sounds as though she has grown comfortable within herself, yet she manages to retain the hesitant sincerity that makes her music charming. Much of the album is devoted to exploring the inherent insecurity and frailty of relationships, and Holland's vulnerability is exposed in every line. "That dark horse you're ridin' / Has got to carry me too," she croons at the end of "Sweet Loving Man," a heartbreaking ballad of failed love. Not Shakespeare, maybe, but that kind of pathos is ear candy no matter how many times you hear it.

Miranda Martini

## HOSPITAL BOMBERS

**How's this for a what? Report: the first album of the ratpops at all the things they do, from the girlycore to the night you brighten your smile with your heart to the end of the world? FOOTNOTES.**

### Hospital Bombers

Footnotes

(Saved by Radio)

While emulation, mimicry and pastiche are arguably central to any music making, particularly contemporary pop music, a line has to be drawn somewhere between inspiration and senseless repetition. Unfortunately, Hospital Bombers' debut album, *Footnotes*, falls pretty clearly on the wrong side of this line, as their infatuation with the Mountain Goats is painfully obvious. The Dutch four-piece's vocalist, Jan Schenk, has clearly spent a lot of time honing his John Darnielle impression, capturing the pimply nasality of the indie rock icon almost perfectly on nearly every track of the album. He sings almost exclusively about bored suburban kids, loitering in basements and on street corners, smoking cigarettes and hatching doomed plots of escape from their mundane existence—a scene more or less mined to death by their hero over the last seven years. "Fromphere," the album's final track, and the only song sung by back-up vocalist Susanne Linssen, begins by counting in the band in Dutch, but then launches into her own aping of Darnielle, which is even more uncomfortable than Schenk's. Their instrumentation is reminiscent of the Mountain Goats' most recent output, forgoing the purely low-fi, acoustic aesthetic for a more lush pop sound. Still, no amount of raw-sounding violin and tinny string can distract from the tired, copycat quality of the record. This is a shame, because it seems as though this band can really write songs. Hopefully on their next effort they attempt to write some of their own.

Aaron Goldman

## Lowfish

*Frozen & Broken*

(Noise Factory Records)

Richie Hawtin may have a contender for his Canadian techno crown. This is the sixth release from Toronto's Gregory De Rocher, or Lowfish (which is a take on lo-fi "ish"), who, like Hawtin, is no stranger to the European techno circuit, having played with electronic sound pioneers such as Speedy J. Currently, that is where the similarities end; while the former Plastic Man's sound is becoming increasingly minimalist and severe, *Frozen & Broken* is textural and layered, with melodic IDM beats that recall the UK's Plaid.

The signature style for each song is to start out minimally, and gradually add the aural layers in. While this would not be a completely uncommon practice in the techno community, what is unusual about this album is that all of the songs have a definite beginning and end, rather than either mixing into one another or following through on the vibe from the previous song. This in itself does not detract from *Frozen & Broken*, but in combination with the manner in which the songs are ordered, there is never really a complete sonic upsurge, taking the release's title to quite a literal level. This is music to come down to; it never really builds up a vibe to keep you dancing but it is also too beat laden to sit still through. Any DJ worth his/her Special K knows that it's all about the wave rather than the rollercoaster.

Melissa Smith

## Krista Muir

*Accidental Railway*

(Indica Records)

For eight years, Montreal resident Krista Muir performed and recorded her music in her Lederhosen Lucif persona: an oddball caricature of what some North Americans might assume to be the quintessential German country girl stereotype. As inane as this shtick might seem, Muir's brand of pop-rock performance art was a success that yielded many tours abroad (accompanied by pal Kid Koala), critically praised albums and a 2006 book that detailed her elaborate costumes and artistic ethos.

This time around, Muir has put her alter ego on hold in order to explore a plethora of personal dimensions and unique sound concoctions. Throughout these eclectic 13 tracks she waxes philosophical ("Summer Eyes"), explores dimensions of desire ("When You Were Mine" and "Take Me"), and even serenades a nosy cop on the rapturous absurdist ballad "Officer." Many of the songs on this album are whip-smart pop compositions wound so tight that they almost come off as garden variety. However, they are adorned with whimsical ambient sound samples, enigmatic miniature drones and colourful lyrical styles to make *Accidental Railway* stand out from the usual Canadian singer-songwriter crowd.

Justin Langille



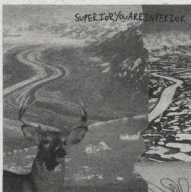
## The Organ

*Thieves*

(Mint and 604 Records)

Defunct since 2006, the Organ have returned for fans with one final EP, a dual release from local labels Mint and 604 Records. Songs on the EP will be familiar to die-hard fans, as "Let the Bells Ring" came out on a 7" in 2005, and the remainder of the songs have previously been played live. *Thieves* is a collection of songs which would have comprised part of a follow up to their 2004 album, *Grab that Gun*. And what an album it would have been! Though only seventeen minutes long, there are some gems contained on this short release. "Even in the Night" sets the tone for the EP, and will immediately draw listeners in with the solemn finality of the organ, and the assurances from singer Katie Sketch that "it's going to be alright." On "Fire in the Ocean" Sketch lets loose, her voice sounding as though it's about to break throughout the piece. The organ is understated, the drums are steady, and the crescendo at the end is bittersweet, as it is over too soon. That is not to say that there is nothing that *Thieves* could do without. "Let the Bells Ring" is a perfect example of what Morrissey would sound like as a woman: good for a cover band looking to branch out, bad for talented musicians with their own solid sound. However, this is a slight bloop on an otherwise superb release. The EP ends with "Don't Be Angry," a slow, mournful tune that provides a fantastic conclusion for a wonderful band, something that fans have needed for far too long.

Rosalie Eckert-Jantzie



## Rae Spoon

*superioryouareinferior*

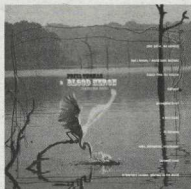
(Independent)

Many CDs cross the desk of a reviews editor over the course of a month, and it is a rare day when one is so well loved that it has been played several dozen times in the lead up to review, but such is the case with *superioryouareinferior*. This is the fourth offering from Rae Spoon, a deeply personal album written about the emotional and physical reality of living as a female-to-male transgender person in Canada. With its collage cover art containing a deer wearing electric blue eye shadow

and false eyelashes, the juxtaposition of nature and culture and the thematic premise of forcing something to be what it isn't is evident before even listening to the music.

Written during a winter spent in exile in East Germany, the titles of the tracks are not conventional song titles but rather snippets of sentences found within the lyrics. "I'll Be A Ghost For You" is heartbreaking in its honesty, as Spoon sings of a love that, although strong enough to transcend the flesh, does not negate the singer's need to equate death with finally finding a home. Although much of the subject matter is similarly dark (colonialism, agoraphobia, alienation), what saves the album from being a morose, self-indulgent release is that all of it is sung in Spoon's sweetly hopeful voice, without a trace of bitterness or pity. If there was ever a testament to the resilience of the human spirit, this is it.

Melissa Smith



## Priya Thomas

*Blood Heron*

(Sunny Lane Records)

Toronto musician Priya Thomas' new album is a collection of songs with a live, one-take vibe, which locates her somewhere on a scale between Ani DiFranco and Ben Harper, and delivers a full dose of her energy, presence and feeling. It's no surprise to discover that these songs were written on the road, and the result is an album full of grainy, lo-fi textures, as titles such as "Wine, Moonshine, Sugar Beams" and "Fairwell Creek" suggest. In the opener, "Your Guitar, My Undoing," her acoustic guitar finds the perfect midpoint between melodic hum and infectious, chunky, percussive rhythm, while on "Vigilante" she

coats mean vocals with a blistered layer of electric guitar. On "Had I Known, I Would Have Declined," Thomas works more detailed acoustic patterns which underpin quieter, reflective vocals; but even as the spectrum of emotions strays from attitude to longing and regret and back again, the raw atmosphere of this album stays constant. Although the words seem at times to dissolve into the textures of the music, and splinters of lyrics spin out and accumulate into impressions of love, loss or anger, there are definitely no smooth edges here. *Blood Heron* rewards the listener's attention with a journey of crunchiness and moments of ragged grace.

E. E. Mason

## Tour De Fours

*The New Standard*

(Totally Square Records)

*The New Standard* is the second CD from Vancouver duo Tour De Fours. Opening with the rousing number "I Taste The Glue," one might feel like they're listening to Nick Cave combined with some precursor to Leonard Cohen's "Everybody Knows." Another interesting track is the carnival music-themed "Lights On," showcasing singer Tyler Greenlee holding things together with her silky and commanding vocal presence.

With its collection of strings, piano and electronics topped with dramatic vocal interplay, this is music that seems to be trying way too hard to separate itself from the norm. Exploring the reaches of musical boundaries and blending uncommon genres in order to offer a fresh sound seems to be the industry standard, and some bands are able to pull this off with amazing results. Unquestionably, there are folks out there who would love this gothic caravan of sexy vocals and the strange musical meanderings created by Chris von Szombathy and Tyler Greenlee. Unfortunately *Tour De Fours* just don't grab these ears in any meaningful way and if this is truly the new standard, then the future is dim for this pair.

Nathan Pike



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*Under Review*, the album review section of Disorder, is seeking music fans and aspiring writers willing to contribute reviews on an as needed basis for the punk, metal and hip-hop genres. Besides the thrill of seeing your name in print and being able to refer to yourself as a published writer, reviewers also get to keep the albums they write about and forage through our free CD box.

If you are interested in contributing your skills, please submit a review from your chosen genre. Reviews should be 200 to 250 words in length, and written from an objective viewpoint (refrain from excessive use of first person). Ability to meet deadlines is essential.

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Please submit reviews to Under Review editor, Melissa Smith, via email ([underreview.disorder@gmail.com](mailto:underreview.disorder@gmail.com)) by November 28th.



### Strictly The Dopest Hits Of October

| #  | Artist                       | Album                                         | Label         | #  | Artist                     | Album                                | Label                   |
|----|------------------------------|-----------------------------------------------|---------------|----|----------------------------|--------------------------------------|-------------------------|
| 1  | Legendary Pink Dots          | <i>Plutonium Blonde</i>                       | Roir          | 26 | The High Dials*            | <i>Moon Country</i>                  | Independent             |
| 2  | Various*                     | <i>Ate Your Legs</i>                          | Thankless     | 27 | The Stolen Minks*          | <i>High Kicks</i>                    | New Romance For Kids    |
| 3  | Spitina Mantio/Shearing Pim* | <i>Split</i>                                  | Reluctant     | 28 | Talkdemonic                | <i>Eyes At Half Mast</i>             | Arena Rock              |
| 4  | Kellarissa*                  | <i>Flamingo</i>                               | Mint          | 29 | Fur Bearing Animals*       | <i>Fur Bearing Animals</i>           | Independent             |
| 5  | The Good News*               | <i>The Good News</i>                          | Noise Factory | 30 | Silver Jews                | <i>Lookout Mountain, Lookout Sea</i> | Drag City               |
| 6  | Hexas And Ohs*               | <i>Bedroom Madness</i>                        | Noise Factory | 31 | The Transzitors*           | <i>Live A Little More EP</i>         | Deranged                |
| 7  | Ra Ra Riot                   | <i>The Rumba Line</i>                         | Barsuk        | 32 | Parenthetical Girls        | <i>Entanglements</i>                 | Tomlab                  |
| 8  | Bison B.C.*                  | <i>Quiet Earth</i>                            | Metal Blade   | 33 | Fucked Up*                 | <i>The Chemistry Of Common Life</i>  | Matador                 |
| 9  | Tobacco                      | <i>Fucked Up Friends</i>                      | Anticon       | 34 | Lykke Li                   | <i>Youth Novels</i>                  | LL                      |
| 10 | The Buttless Chaps*          | <i>Cartography</i>                            | Mint          | 35 | All Girl Summer Fun Band   | <i>Looking Into It</i>               | Independent             |
| 11 | Land Of Talk*                | <i>Some Are Lakes</i>                         | Saddle Creek  | 36 | Wire                       | <i>Object 47</i>                     | Pink Flag               |
| 12 | Blitzen Trapper              | <i>Furr</i>                                   | Sub Pop       | 37 | Deerhoof                   | <i>Offend Maggie</i>                 | Kill Rock Stars         |
| 13 | Defektors*                   | <i>No To The Nite/Turn To Pieces</i>          | Nominal       | 38 | Novillero*                 | <i>A Little Tradition</i>            | Mint                    |
| 14 | Mother Mother*               | <i>O My Heart</i>                             | Last Gang     | 39 | Women*                     | <i>Women</i>                         | Flemish Eye             |
| 15 | Coin Gutter*                 | <i>Pigeonless</i>                             | Vanity        | 40 | Vivian Girls               | <i>Wild Eyes</i>                     | Plays With Dolls        |
| 16 | Aids Wolf*                   | <i>Cities Of Glass</i>                        | Skingraft     | 41 | What's Wrong Tohei?*       | <i>What's Wrong Tohei?</i>           | Independent             |
| 17 | The Picic Beats              | <i>Boasting Back The Classics Of The Gods</i> | Hardly Art    | 42 | Menace Ruine*              | <i>The Die Is Cast</i>               | Alien8                  |
| 18 | Portastatic                  | <i>Some Small History</i>                     | Merge         | 43 | Woodpigeon*                | <i>Treasury Library Canada</i>       | Awesome Caligay Awesome |
| 19 | D.O.A.*                      | <i>Northern Avenger</i>                       | Sudden Death  | 44 | Brightblack Morning Light  | <i>Motion To Rejoin</i>              | Matador                 |
| 20 | Lady Dottie And The Diamonds | <i>Lady Dottie And The Diamonds</i>           | Hi-Speed Soul | 45 | Bears                      | <i>Simple Machinery</i>              | Independent             |
| 21 | Flying Lotus                 | <i>Reset</i>                                  | Warp          | 46 | Chad Van Gaalen*           | <i>Soft Airplane</i>                 | Flemish Eye/Sub Pop     |
| 22 | Stereolab                    | <i>Chemical Chords</i>                        | 4AD           | 47 | Mogwai                     | <i>The Hawk Is Howling</i>           | Matador                 |
| 23 | Various*                     | <i>The Aargh! Annual: Vol. 3</i>              | Aaargh!       | 48 | Fleet Foxes                | <i>Fleet Foxes</i>                   | Sub Pop                 |
| 24 | Various*                     | <i>Emergency Room Vol. 1</i>                  | Nominal       | 49 | Young Rival*               | <i>Young Rival</i>                   | Independent             |
| 25 | Karl Blau                    | <i>Nature's Got Away</i>                      | K             | 50 | You Say Party! We Say Die! | <i>Remiks' Cube</i>                  | Paper Bag               |

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## DEERHUNTER

### Microcastle CD/LP

Here it is, the highly anticipated follow-up to H 8.9) which launched the band into the stratosphere of hype. **Microcastle** was recorded over the course of a week at Rare Book Studios in Brooklyn, New York with Nicolas Verhes in April of this year. The album was recorded as a four-piece consisting of **Bradford Cox, Lockett Punt, Joshua Fawer, and Moses Archuleta**. "Saved by Old Times" features a vocal collage by **Cole Alexander** of the **Black Lips**, and the album also features two songs with lead vocals by guitarist **Lockett Punt**, "Aparaphoria," and "Neither of Us, Uncertainty." **CD/LP 14.98**



## OF MONTREAL

### Skeletal Tamping CD

Of Montreal's critical breakthrough, **Hissing Fauna, Are You the Destroyer?**, catapulted the band to the upper echelon of indie stardom. The album landed on over 30 major year-end lists including *Paste*, *Pitchfork*, *Rolling Stone*, and *Associated Press*, and sold over 100,000 copies. A year and a half later, **Of Montreal** are back with **Skeletal Tamping**, one of the most eagerly anticipated albums of 2008. **Skeletal Tamping** absolutely delivers. It's a complicated and dense thrill ride packed with slick grooves that demand a physical response. It's unpredictable, completely unique, and epic. And while **Of Montreal's** albums have always been epic, **Skeletal Tamping** is an unprecedented achievement that will be talked about for years. **CD 16.98**



## SEA AND CAKE

### Car Alarm CD

The exciting sound of a well-oiled band, **Car Alarm** is **Sea and Cake's** eighth full-length record. It's bracing, like the surge of wasabi on sweet sushi, like the slap of cold water on a diving body, like the head-fush of a rollercoaster just leaving summit. Bracing music is most often encountered in concert. Only the heaviest hitters have translated the live thrill into the recording studio. Think of the great working bands: the **Charles Mingus Quintet**, the **John Coltrane Quartet**, the **Meters** or the **Minutemen**. For them, there was no gapping chasm between the studio and the road; the studio was just another stop, a gig, a continuous part of the flow of playing and working and creating together. Listen to the intricate intertwining strings of **Sam Prekop** and **Archer Prewitt** and you'll hear the frontline of a working unit that has moved seamlessly from the stage to the studio and back. The aim with **Car Alarm** was to follow up quickly on its precursor, the somewhat stripped down it has the breezy, open, crisp sound that **The Sea and Cake** have spent 15 years crafting, but **Car Alarm** also has a palpable edge. That's the edge of people who know each other well enough to push a bit harder, who aren't worried about ruffling each other's feathers or trying something different, difficult, intuitive, trusting. Something bracing. Here it is. **CD 14.98**



## GANG GANG DANCE

### Saint Dymphna CD

It's been a long wait since **God's Money** established **Gang Gang Dance** as the front-runners of second-wave Brooklyn psych in this decade (if you consider **Animal Collective** and **Black Dice** the first wave), but they haven't been waiting their time. **Saint Dymphna** is a much different animal than its predecessor: the tribal beats, spaced-out new wave synths, and incantatory dervish vocals are still there, but the studio gloss has been wiped away, and the songs tightened and focused into actual melodic pop. With **'House Jam'** and **'Princes'**, the band throws balneario Latin-disco and grime **MC Ninety Strider** into the mix, while elsewhere incorporating modish African guitar stylings and massive, dreamy washes of shoegaze guitar noise. More resolutely now than almost anything out there, **Saint Dymphna** bestrides the globe, surfing across music cultures as effortlessly as an iTunes shuffle. **Gang Gang Dance** is the post-everything pop of the future: ancient and mystic drama performed with futuristic technology by musical wizards. We consulted the oracle, and all signs point to **Saint Dymphna**. **CD 14.98**



## CRYSTAL STILTS

### Alight Of Night CD

There's a buzz coming up from the underground and it's the fuzzy, hissy warble of four-track recorders. As the major label infrastructure crumbles and our outdated airwaves are overcrowded with overcompressed and disposable digital pop, indie kids are harkening back to the lo-fi heyday of the early 90's with analog purism and a DIY ethic held close to their hearts. **Crystal Stilts** are just one of a handful of new kids (**Vivian Girls**, **Black Dogs**, **The Intelligence**, **Six Ales**, **Time New Viking**) shooting straight into the main vein of cooler-than-thou skinny white kid music (**VO**, **The Smiths**, **Joy Division**, **Felt**), but their four-track rock crackles with an excitement that a garage full of lo-fi gear can't muffle. Their breakthrough slow was an opening spot for legendary New Zealand indie band **The Clean**, whose **Hamish Kilgour** reportedly said they were the best thing he'd heard since **The Jesus and Mary Chain**. So if you're old enough (or cool enough) to remember Kiwi pop and **JAMC**, dig this scene before it's all dug out. **CD 14.98**



## THE FLAMING LIPS

### Christmas on Mars CD/DVD

Well, they finally did it. Six years in the making, it's the heartwarming, mind-bending sci-fi Christmas epic from America's favorite freak-popsters, **The Flaming Lips**. Starring all the members of the band, including visionary frontman **Wayne Coyne** (who also directed the film) as a compassionate alien superbeing. Also featuring a soundtrack composed and performed by the Lips, and acting performances from famous friends like comedians **Adam Goldberg** and **Fred Armisen**. It's a tale of inspiration and hallucination — you'll laugh, you'll cry, and you'll scratch your head as you wonder how a rock band with no knowledge or experience of filmmaking managed to produce a major work of independent cinema. Truly, they are the **Fearless Freaks**. **CD/DVD 19.98**



## COLD WAR KIDS

### Loyalty To Loyalty CD

We're engaging in a great debate — is there such a thing as "classic indie rock"? Can it be made in this current era? And does the term add anything to the larger discussion around popular culture and music production? The discussion takes place in the contents section of many infamous music blogs and really the fervor is extremely interesting as it attests to the sheer passion that a band like California's **Cold War Kids** can elicit from their loyal fanbase. After a two year lay off the blistering band is back better than ever and truly capable of penning some essential tunes that obviously further the canons of indie rock — thus making them potential candidates. **CD 12.98**



## MATTHEW HERBERT

### BIG BAND

### There's Me and There's You CD

**Matthew Herbert's** dazzling new album **There's Me and There's You** is the most seductive, sophisticated and pervasive collection of protest songs ever recorded. Blending lush jazz instrumentation, soulful vocals, fascinating rhythms and a secret underground arsenal of outlandish samples, it marks **Herbert's** second collaboration with his big band. Effortlessly wrapping deluxe avant-jazz arrangements around polemical lyrics and artfully selected noises, the album's dominant theme is power and its abuses in the 21st century. The album's dense mix of audacious samples includes the sound of 70 condoms being scraped along the floor of the British Museum, a match being struck in the hush of Parliament, one of 100 nails being hammered into a coffin, vocals recorded at a landfill and a McDonald's, and 100 credit cards being cut up, among other things. Recorded with a vast community of musicians and participants, **There's Me and There's You** has a declaration on the cover signed by all parties involved: "We, the undersigned, believe that musical can still be a political force of note and not just the soundtrack to over-consumption." **CD 14.98**



## SEBASTIEN GRAINGER

### Sebastian Grainger and the Mountains CD

**Sebastian Grainger & The Mountains** record that reflects the majesty its title suggests. Big chords, soaring choruses, and **Sebastian's** voice paint the portrait of a man still climbing. While lyrically and musically, **Grainger's** taken a sidestep away from the more aggressive approach of his past musical pursuits in favor of a more reflective and personal style, he still knows how to rock it when necessary. Pulling no punches, **Sebastian's** crafted a muscular and smart rock record that will surprise people expecting him to reprise his past. Best known for his contributions as singer and drummer for Canadian dance-punk duo **Death From Above 1979**, whose decadently catchy anthems took the world by storm with the release of their breakthrough record **You're a Woman, I'm a Machine** in 2004, **Sebastian Grainger** is soon to be even better known to the world as a singer and songwriter of sophisticated distinction. **CD 14.98**



## LADY GAGA

### The Fame CD

Guided by heavy dance tracks and popping electronic beats, **The Fame**, the first album by the glamorous **Lady Gaga**, is a well-crafted sampling of feisty anti-pop in high quality. Already a famous female DJ in her own right, **Lady Gaga** (nee **Stefani Germanotta**) pulls out all the stops on **The Fame**, injecting hard-hitting synthesizers and crashing shells and grooves. **CD 14.98**



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**GIRL TALK** — Feed The Animals CD

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**LOU REED** — Berlin: Live at St. Ann's Warehouse CD

**SUBHUMANS** — Death Was Too Kind CD

**VARIOUS** — Eccentric Soul: The Young Disciples CD

**MAVIS STAPLES** — Live: Hope At The Hideout CD

**FINAL FANTASY** — Plays To Please 10"

**DILLINGER FOUR** — Civil War CD

**THE CURE** — 4:13 Dream CD/2 LP

**RTX** — JJ Got Live RaTx LP/CD

**THE HOWLING HEX** — Earth Junk LP/CD

**DAVID GRUBBS** — An Optimist Notes The Dusk LP/CD

**MF DOOM** — Operation Doomsday CD/2LP

**KMD** — BL ck 8 st ards CD/LP

**SECRET MACHINES** — s/t CD

**CHRIS BROKAW** — Canaris CD

**THE DEAD C** — Secret Earth CD

**THE LAST POGO** — The Last Pogo: Toronto Punk Rock 1978 DVD

**SHEARING PINK/STAMINA** — split 7"

**WINBY & CARL** — Songs For The Broken Hearted CD/2LP

**THE DEAD C** — DR503 + Sun Stabbed EP 2LP

**DANIELSON** — Trying Hertz 2CD

**WILDNESS** — (Where)where CD/LP

**FRIDA HYUNYON** — Silence Is Wild CD/LP

**SERENA RYDER** — Is It OK

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